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Kine Weekly

THEIR FUNNIEST AND MONEYEST!

'atch MGM's star-sparkling team skyrocket to new paybox heights
the maddest mystery in history . . . Trade Show this Wednesday. Release July 24

LENN FORD • DEBBIE REYNOLDS • "THE GAZEBO"

Avon Production co-starring CARL REINER • with John McGiver • Directed by George Marshall • Produced by Lawrence Weingarten

MGMore Good News! "GIRLS TOWN" Trade Show Today (Thur.), Release July 24

AN 'ABSOLUTE SHOWER' ... OF LAUGHS!

THE RANK ORGANISATION PRESENTS
A HUGH STEWART PRODUCTION

TERRY-THOMAS
ATHENE SEYLER
HATTIE JACQUES
BILLIE WHITELAW

SIR MAKE MINE MINK

'U'

Screenplay by Michael Pertwee
Produced by Hugh Stewart
Directed by Robert Asher

Made at Pinewood Studios:
Executive Producer Earl St. John

RANK FILM DISTRIBUTORS LTD

KINEMATOGRAPH WEEKLY, 16/6/60.

Kine Weekly

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News highlights . . .

Writers seek minimum terms

THE Television and Screen Writers' Guild is seeking its first minimum terms agreement with the feature film producer associations. An exploratory meeting has already been held and this week the Guild was due to submit a document which will form the basis for negotiations.

"The producers seem as anxious as us to have some kind of agreement," Guild general secretary S. E. Honess told KINE.

The Guild—it has over 700 members—has just signed its first minimum terms agreement with four of the major independent television contractors—Associated Television, ABC TV, Granada and Television Wales and West.

Associated-Rediffusion, represented throughout the negotiations, withdrew after seeking major amendments to the agreement which were rejected by the writers. The Guild is, however, planning a further approach to this company with a view to getting its signature on the agreed contract.

At present the agreement covers drama only, but talks are continuing with the signatory companies, and it is hoped it will eventually embrace all fields of television writing.

Admissions rise by one million

CINEMA admissions rose by almost a million in April to their highest level since last October. But the figure—a weekly average of 11 million a week during the month, compared with 10,100,000 in March—was still 1,900,000 below the weekly average attendances during April last year.

Weekly average gross box-office takings during the month was £1,380,000, against £1,250,000 the previous month and £1,460,000 in April 1959.

Figures for entertainments tax paid in April—the last before the tax was abolished on April 10—are given by the Board of Trade as £410,000. This is £200,000 less than the amount paid in March and £500,000 less than the figure for April last year.

Vantage to make three for Fox

BOB GOLDSTEIN, 20th Century-Fox head of European production, has signed a deal with Vantage Productions—which made "Oscar Wilde"—for three more pictures.

The first of these is "Casino Royal" by Ian Fleming to be produced and directed by Gregory Ratoff, director of "Oscar Wilde." It will be followed by "The Jazz Hot" which Jo Eisenger is now writing for direction by Gene Kelly; and Somerset Maugham's "Up at the Villa."

ECM talks about quota

FILM TRADE talks within the framework of the European Common Market are to be held in Berlin next month between French, Italian and West German officials. The negotiations will concentrate on problems arising out of the different national subsidy and quota systems used in the various ECM countries.

"No immediate decisions are expected, but the talks could lead to the speedier setting up of a joint policy on imports from countries outside the ECM area," writes KINE's West German correspondent, Gustav Genschow.

In the West German delegation at the talks will be Arno Hauke, president of Ufa, Dr. Wolf Schwarz (Bavaria Filmkunst), Dr. Guenther Schwarz, head of the West German Export Union, Vagsen Badal, of the German film export agency, Transocean Co., and Dr. Horst von Hartlieb, secretary of the West German producer and distributor associations.

MONDAY-SUNDAY PLAYDATE EXPERIMENT

AS AN experiment, CMA is to introduce a Monday to Sunday playdate at nine suburban theatres next month.

And the results at the box-office are to be studied by CMA head office and regional executives with a view to extending it to other situations.

Said a spokesman for CMA: "The change in policy, although purely experimental, recognises the importance of word-of-mouth in attracting patronage by giving filmgoers an extra day at the end of playweek in which to catch up on a recommended attraction."

The experiment will be carried out at three North-West London cinemas—Camden Town Gaumont and Plaza and Southgate Odeon—on July 4.

On July 11 it will be tried at Hornchurch, Chingford and Weybridge Odeons (North-East London) and on July 18 at South London's Peckham Odeon and Gaumont and at East Dulwich Odeon.

All but one of the cinemas at present play Sunday to Saturday programmes.

Rank buys Oxford cinema, Manchester

THE Rank Organisation has bought the Oxford cinema, Manchester, from the Buxton Theatre Circuit—giving it three theatres in the city centre. The policy will be to operate on a specialised booking system as at the Gaumont, Manchester, which is currently screening UA's "Solomon and Sheba."

The 1,100-seater Oxford is one of three Manchester cinemas which were owned by the Buxton Circuit, of which Harry Buxton is managing director.

One, the Gaiety, has now been demolished to make way for an office block. And the Theatre Royal, which is still operating, is to be demolished. The site will be developed as a block of showrooms and offices.

HAMMER SHELVES ITS TV FILM PLANS

HAMMER has postponed its plans to go into television film production. "Visa to Canton," originally planned as the pilot to a TV series is now being shot at Bray Studios—as a 75-minute cinema feature.

Michael Carreras directs, Don Taylor produces and the stars are Richard Basehart and Lisa Gastoni. Columbia will release.

Viewpoint

THE ASSET OF COLOUR

COLOUR is one immeasurably valuable asset which the industry retains exclusively against the pressing competition of television, and is likely to do so for some years yet.

Combined with spectacle and the modern, high definition techniques of large screen presentation, it underscores the tremendous advantage of the cinema over television, in the presentation of entertainment.

This was recognised in the national critiques of Associated Rediffusion's much-publicised presentation of "An Arabian Night" to mark the opening of what is claimed to be the largest television studio in the world. The presentation proved to be little more than a technician's exercise in what is undoubtedly an impressive and exceptionally well-equipped addition to the production facilities of television.

Our advantage of colour has now been successfully harnessed technically to give what promises to be a new lease of life to the newsreels, judging by the tremendous impact made by the reels covering the Royal Wedding, the Derby, Trooping the Colour; and this week there is Ascot.

We can expect more and more use of colour in newsreels, certainly for the major topical events.

It is true that as yet the cinema newsreels cannot compete with the actuality of television, but the introduction of colour amply demonstrates that the box-office can benefit considerably by the greater reality of colour presentation.

This major step forward in cinema newsreel techniques, certainly justifies the opening up of the Production Fund to the newsreel companies, which has undoubtedly been a major factor in making the colour newsreel possible.

More colour, rather than less colour, on our screens would seem to be essential to the economic well-being of the industry.

KINEMATOGRAPH WEEKLY

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Long Shots

SINCE seven-day bookings became the rule rather than the exception in the pattern of first-run release, a great deal of thought has been given to the question of which is the best day of the week to start a seven-day programme.

Some little while ago an experiment was made with starting the programme on Friday, which was thought to be an appropriate day to start as the pockets of the people are freshly primed with pay packets, and, furthermore, that it would also produce a build-up for week-end business.

The idea never went beyond the experimental stage and, presumably, it never showed any substantial advantage for wider adoption in the general release system.

Whether or not the answer to the question will be provided by the Monday to Sunday booking experiment, announced this week by CMA, it is important that the trade should try out new ways and means of attracting additional patronage to the cinema.

In this respect, CMA sets a lead in probing the possibilities of innovations which are suggested by the very extensive market research programme carried out by The Rank Organisation.

Recently, it will be recalled, the organisation conducted a wide-scale experiment in the London area with television advertising.

So far we have not had a detailed report of the results of the experiment. Rightly, the organisation has been cautious until all the information collected has been sifted, but the early indications were that it could prove to be an outstanding success.

It will be interesting to hear of the outcome of the TV experiment and the new one on the Monday to Sunday booking.

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THE Rank Organisation has considerably strengthened its position in the Manchester city centre through the acquisition of Harry Buxton's Oxford cinema.

The purchase gives CMA a third important outlet in this key situation where it is also represented by the Odeon and the Gaumont.

The Odeon, of course, is taking the Rank release and the Gaumont has just opened with "Solomon and Sheba," following the fabulously successful run of "South Pacific." I am told that "Can Can" has been provisionally dated to follow "Solomon."

Presumably, there will be no change in the *modus operandi* for the Odeon and Gaumont, for I understand that the Oxford also will be operated on a specialised booking basis.

It seems that as a result of this acquisition the trade is going to lose one of its most colourful personalities for Harry Buxton had previously disposed of the Gaiety in Peter Street, Manchester, and his other cinema, the Theatre Royal, which he is still operating as a cinema, is up for re-development as a block of showrooms and offices.

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ON MONDAY I saw one of the first prints of the Pathe News Technicolor newsreel of last Saturday's Trooping the Colour, and was even more impressed than by its predecessor on the Derby.

In spite of the dull weather, the colours are magnificent; the arrival of the Queen has a delightful dignity; and there is a fine piece of technique (which audiences will appreciate without knowing why) when the whole panoply of the slow march is held by a slow zoom.

Technicolor did a wonderful job getting such first-class prints ready for showing on Sunday night and completing the total of 250 prints by Monday morning.

I am told that, in many situations where the reel has been shown, patrons rewarded it with applause—a rare cinema phenomenon.

Pathe's promise of using colour whenever it was warranted looks like bearing more fruit very quickly. The Technicolor cameras were expected down at Ascot this week; and there is the lawn tennis at Wimbledon to follow!

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AT A time when the industry is considering the mixed blessings of the X certificate, it is significant and exasperating to note the extent to which the category is mistakenly associated solely with horror films by supposedly well-informed people as well as the public at large.

For example, Friday night's A-R television programme "Questions in the House," put the spotlight on horror films, and interviewer Michael Nelson indicated that the number shown in cinemas was increasing.

It is true of X films, but not of horror films as such.

Philip Goodhart, Conservative Member for Beckenham, who is raising the question of horror films in the House, was asked what evidence he had of concern and protests about the increasing number of horror films shown in cinemas.

Goodhart admitted that on a national level he had no evidence—except what he had read in the national press. But in his constituency he

Charles Einfeld

h talked to people and had received many le rs on the subject.

e confessed, too, that he had NOT seen a h or film until he felt compelled to go and sc "Peeping Tom."

owever, he was not advocating state censor- sh , but a more restrictive policy by the BBFC.

he investigation continued with interviews wi patrons, mostly inarticulate teen-agers and ha ily an illuminating cross-section of public op ion.

ohn Trevelyan clarified the status of the BBFC an what it sets out to do to protect the inter- es of the public, especially children, and the in stry.

nd Michael Carreras stoutly defended the rig t of the industry to make and show films of the classic horror stories and science-fiction, so e of which are less horrifying than the pros- pe ts of nuclear warfare.

le did, in fact, challenge the false premise wi h which the programme started by pointing ou that the production of horror films had ac ually declined in recent years.

n the short time available to them, both Tr velyan and Carreras did their best, but the programme was woefully ill-conceived and totally inadequate for a subject that demands a more objective investigation of the wider implications of censorship and the X certificate.

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PAUL BETHELL-FOX has started an extensive tour to survey the markets of the Middle and Near East countries.

His itinerary includes visits to Alexandria, Damascus, Amman, Baghdad, Teheran, Beirut, Nicosia, Athens, and possibly Istanbul and Ankara, presumably if conditions are propitious.

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THE arrival of Charles Einfeld, 20th Century-Fox's vice-president in charge of advertising and publicity, originally arranged for Tuesday of this week, has been delayed. He is now due here on Tuesday, June 21.

As we reported last week, Charles will prepare the ground for the conference called by Spyros Skouras to discuss the promotion of 20th-Fox's extensive programme of European productions.

As a top publicity and advertising executive who has successfully ventured into the sphere of film production Charles has a dynamically outstanding record of service to the industry which goes back to 1920 when he joined the Vitagraph Corporation.

Many innovations in film promotion have been attributed to him, not the least of which is the idea for merchandising conferences. He was responsible for what was regarded as the largest conference of exhibitors in the history of the motion picture industry—that held in Chicago in 1950 under the auspices of 20th-Fox, which was attended by nearly 400 U.S showmen.

Charles will be conferring with Jimmy Patinson and John Ware, whose responsibilities are considerably extended by 20th-Fox's production programme in Europe.

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PARTNERS Jack Philips and Bill Chalmers of Butcher's have an ambitious programme of production ahead, starting shortly with "The Gentle Trap," which will probably go into Walton.

It will be produced by Jack Parsons and directed by Charles Saunders from a script by Guido Coen. Saunders and Coen made Butchers' successful "Naked Fury."

Another one—as yet untitled—follows in either August or September, written by Peter Lambert who has scripted several first features and sup-

Reginald Maudling, president of the Board of Trade, was guest of honour at a luncheon given by Jack Warner when the MP recently visited the Warner studios at Burbank, California. He is seen here (left) with Steve Trilling, vice-president of Warner, and film star Roger Moore

ports during the past three or four years. Artists and director have yet to be signed but in all probability the film will be handled in this country by a major distributor.

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BUTCHER'S also has a four picture deal with Walton Films and the first starts in August. Story and script are now being looked into by Bill Chalmers and Walton's managing director Jack Morris.

Says Jack: "Barring unforeseen obstacles we will have a sufficient number of British supports to last for the next year or so."

The company has three pictures now awaiting release, with hope of major circuit deals.

They are "The Hand," produced by Bill Luckwell and directed by Henry Cass with Derek Bond, Ronald Leigh Hunt and Reed de Rouen: "The Man Who Couldn't Walk," produced by Jock Macgregor and Umesh Mallik, and directed by Henry Cass, with Peter Reynolds, Eric Pohlmann, Pat Clavin starring, and "Trouble With Eve," a Macunian-Butchers production produced by Tom Blakeley and directed by Francis Searle. The stars are Robert Urquhart, Hy Hazell, Garry Marsh, Vera Day and Sally Smith.

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PROMOTION within the Columbia organisation comes to Stanley Darlington, formerly sales co-ordination manager, who steps up to become assistant to Eddie Bryson, the company's sales manager.

Stanley is a long-serving member of the Columbia sales force, having been with the company for more than 25 years.

He had been sales co-ordination manager for the past six years and prior to that was contract controller.

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ANGLO'S "Goliath" proved to be a giant on ABC London release over the Whitsun holiday week, despite the bursts of sunshine, and with the additional fillip of dismal weekend weather, it got off to a cracking start for the second leg of the London showing.

Business, according to Stuart Levy, is in the "Constable" class.

Anglo attributes much of the success of the release to the big launching campaign, embracing the national press and television, augmented by the cinema managers who, I gather, have really got behind the picture, encouraged, no doubt, by the showmanship contest sponsored by Anglo in association with the KINE.

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DESPITE the drubbing it received from some of the critics, UA's "The Unforgiven" knocked dents in the records at the Leicester Square Theatre over the week-end following the premiere.

Monty Morton never sends out a signal unless he has something to say; he set the wires buzzing between Film House and High Holborn.

Not only to convey the intelligence about "The Unforgiven," but also to advise me that a big family trade is being attracted to Piccadilly's X corner, the London Pavilion, by the nostalgic glimpses of Chaplin, collated in "The Chaplin Revue."

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BERNARD BROWNING, 20th-Fox's chief accountant, had the inevitable sadness of a retirement parting sweetened by the goodwill and good wishes of colleagues who recognised his considerable contribution to the growth of the company of a period of thirty years.

At a farewell party in the 20th-Fox board room last week. Jimmy Pattinson amusingly recalled that Bernard, as chief accountant for the larger part of his stint with the company, had been more concerned with incoming revenue, but had actually started with Fox in the Disbursement Department.

In offering good wishes for the future success of his colleagues and the company, Bernard expressed the hope that Jack Browning would experience the restitution of all his just attributes—an allusion to Jimmy's reference to the fact that Jack Browning had been compelled to sign correspondence as "Jack Allen" for a considerable period to avoid possible confusion over similar names.

Two gifts will serve as mementos of a happy relationship—a portable radio set and the wherewithal for improvements to Bernard's greenhouse, a source of joy to him.

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TO B. J. Turner goes the distinction of being the only trade personality honoured by the Queen in the Birthday Honours List.

John is made an MVO for his services as an accredited newsreel cameraman at Buckingham Palace, attached to British Movietone News.

He has been responsible for arranging newsreel coverage of all Royal occasions from the Coronation to Princess Margaret's wedding.

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THE distaff side of Colan MacArthur's family grows.

Another daughter arrived on the scene last week, making the fourth of four children. Our congratulations are offered.

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A MEMORIAL Service to the late Campbell Dixon, film critic of the *Daily Telegraph*, is being held at St. Bride's Church, Fleet Street, E.C.4, on Thursday, June 23 at 12.30.—**The Stroller.**

News of the Week

New FIDO exemption limit in operation

THE NEW FIDO exemption limit—£235 instead of £200—came into operation on Sunday (June 12).

Approval of all constituent members of FIDO was completed on Thursday last week when the KRS ratified the FIDO board recommendation that the exemption level be raised £35.

The BFPA and FBFM ratified the recommendation at their council meetings earlier in the week and BFPA president Arthur Watkins commented at his press conference that he had little doubt that it would "meet the main point put forward by the CEA—that no exhibitor should be worse off as a result of the abolition of cinema tax."

BoT reappoints five to board of NFFC

THE Board of Trade has announced the reappointment of members of the Board of the National Film Finance Corporation.

Expiring on September 30, 1962, the reappointments are: W. J. Arris, a former managing director of Burroughs Adding Machines, Ltd.; D. R. Collins, managing director of Goya; Sir Ernest Goodale, chairman and managing director of Warner and Sons; D. V. House, former president of the Institute of Chartered Accountants in England and Wales; and C. H. Scott, a partner in Slaughter and May, solicitors.

The appointments of Sir Nutcombe Hume (NFFC chairman) and John Terry (managing director) do not expire until January, 1961.

British invited to Bucharest festival

BRITISH producers have been invited to take part in the second International Puppet Film Festival to be held between September 23 and 30, in Bucharest. It is being organised as a result of the success of the first festival held in Bucharest, in 1958.

The festival is divided into five categories—didactic, educational popular science, experimental and publicity. Films in 35-mm. and produced after January 1, 1958, will be admitted.

Entries must reach the festival organising committee—at Romfilm, Iulius Fucik 25, Bucharest, Rumania—before July 15 and films should be dispatched to reach the committee before August 10. An international jury will judge the entries.

Have you returned your Quota application?

OUT of 2,800 application forms for relief or exemption from Quota for the 1960-61 period which were sent to exhibitors by the Board of Trade last month, only 477 had been returned by the beginning of this week. Last year the number of applications for the 1959-60 period totalled 1,287.

These figures are given by the Board of Trade announcing that applications for relief or exemption from Quota for the 1960-61 Quota period beginning October 1, should be sent to the Board of Trade, Horse Guards Avenue, London, SW1, not later than June 30.

RPI trading profit is £714,016

A TRADING profit of £714,016 was recorded by Rank Precision Industries, Ltd., and its subsidiaries for the 52 weeks ended December 26, 1959, against £651,893 for the previous year.

After deducting taxation (£225,494), depreciation (£282,371) and other adjustments, the accounts show a profit attributable to the interests of shareholders of £249,620, compared with £246,555 the previous year.

The full report and accounts of the company will be issued on June 17.

Movietone in colour again

BRITISH Movietone News had its cameras out in force on Saturday for the ceremony of Trooping the Colour, which, like the Derby, was shot in Eastman Color.

Afterwards prints were rushed from the laboratories to all 20th Century-Fox customers from Lands End to John O'Groats in time for opening the following day (Sunday).

Big export orders for Westrex

THE following overseas theatres have either opened with British made Westrex sound installations since April 1 or are in the process of being equipped.

Drive-in theatres: Boulevard, Kingston, Jamaica: Rendezvous, Barbados; HiWay, Curepe, Trinidad; Bel Air, Point Fortin, Trinidad.

Single-Channel Sound: Palladium, Montego Bay, Jamaica; Colisee, Robat, Morocco; Colisee, Mostagenem, Algeria; National Film Unit, Wellington, New Zealand; Ilam Theatre, Christchurch, New Zealand; Starlight Theatre, Taupo, New Zealand.

Six-Channel Sound Systems (70/35-mm.): De-Luxe, Port-of-Spain, Trinidad; Broadway, Kowloon, Hong Kong; Theatre Royal, Kowloon, Hong Kong; Cine Playa Hornos, Acapulco, Mexico; Capitole, Lausanne, Switzerland.

Loudspeakers and Magnetic Reproducers: Metro theatres in Durban, Johannesburg and Cape Town in South Africa.

Substantial shipments of phototrack sound heads have been made to France and Ceylon and special preview equipment has been sent to Israel for Otto Preminger's production "Exodus."

NATO forces see 'Sink the Bismarck!'

THE Royal Air Force Cinema Corporation recently presented 20th Century-Fox's "Sink the Bismarck!" at the Astra Cinema, Metz, France, and at Combined Forces Headquarters at Moenchen Gladbach, Germany.

At Metz, the guests included Air Chief Marshal Sir Harry Broadhurst, Commander-in-Chief Allied Air Forces NATO, and Lady Broadhurst. Also present were Air Commodore P. A. Gilchrist, RCAF Chief of Staff, Royal Canadian Air Forces, Western Europe, who was accompanied by Senior Officers of the Royal Canadian Air Force and the United States Air Force of the Allied Air Command NATO.

Army and RAF Staff Officers, headed by Air Marshal Sir Humphrey Edwardes Jones, Commander-in-Chief, attended the performance in Moenchen Gladbach.

Columbia man returns to Birmingham

NEW office manager of Columbia's Birmingham branch office is D. Callaghan. He has filled the vacany left by W. J. Holden.

Callaghan was originally an employee of Birmingham branch, transferred to Newcastle as office manager, subsequently to Leeds, and now returns to Birmingham.

Granada dividend up

THE directors of Granada Group Ltd. have declared an Interim Dividend of 2s. 6d. per share (against 2s. 0d. last year), less tax, on the Ordinary and "A" Ordinary shares, in respect of the year ending on September 30, 1960

The dividend will be paid on Saturday, July 16, 1960.

Anglo's new salesman

ROY DERBYSHIRE has joined Anglo Amalgamated's Manchester branch as a representative. He replaces Sidney Neville, who has left the company.

LETTERS TO THE EDITOR

This is why WE are in business

THE recent attitude of the trade regarding the advertising carried out by my company, operating as exhibitors at one of the cinemas we are associated with, for "Peeping Tom," shows the kind of hypocrisy the cinema industry has recently so regularly demonstrated.

May I first ask what we are in this industry for? . . . Is it to operate cinemas as an interim measure until conversion to bowling alleys and dance halls becomes opportune, or are we still in show business selling the public what they want, not chasing grannies and granddads who like to sit home by the television anyway?

I have never made any pretence about what I stand for . . . I hope I'm a showman and my object is to fill cinemas, to the benefit of my co-directors and shareholders and also those of the companies with whom I deal. I find I never have complaints at this end of the operation.

In the case of "Peeping Tom" I have used two very respected film critics' reviews that describe the film as being "the nastiest film I have ever seen!" and "it's a long time since a film disgusted me as much as 'Peeping Tom'—beastly picture!"

Good, they are entitled to their opinions and so are the public and what fairer comment could I make than to warn the public what in the critics view they could expect?

Would it be better to use the innocuous list of superlatives that are issued regularly by major renting companies telling me how to tie up with my local butcher? To make a claim that I use the press in any other context than showmanship would brand me as a bigger hypocrite than those that have condemned their use, but even by their standards there can be no grounds for censure.

Let us get things in their right perspective—I would be more than pleased to show only films on their artistic merit and my company can certainly never be condemned for not having tried this.

What has happened to the old brand of showmanship which in our business means full houses and a thriving industry? If members of the associations and committees spent more time standing up and shouting "Roll Up, Roll Up," than sitting on their bottoms and devising methods to curb showmanship, we should reach the unsatisfactory position, for them, by having such a booming industry that their services would no longer be required.

Strange as it may seem, I intend to carry on selling films in a manner that fills the cinemas.

When I am wrong the public will let me know. If they want "True Heart Suzie" I will be most happy to oblige, but until then I'll use every trick of the showman to bring them to that little window which is my only guide to whether I'm right or wrong.

KENNETH RIVE.
Managing Director.
Carlton and Majestic Cinemas and Dance Hall Ltd.

Levy point

YOUR report of the discussion in the Open Forum at Folkestone, necessarily condensed, fails to bring out the point I tried to make against Mr. Watkins' statement that the maintenance of the Levy was vital to British Film Production and that without it production would collapse.

Mr. Watkins's opinion seemed to me to be based on a lack of appreciation as to the source of the Levy, which today comes largely from the pockets of people engaged in production and distribution.

Seventy-five per cent. of the Levy collected—equal to 85 per cent. of the amount paid to producers therefrom—is contributed by the two major circuits and producers and distributors.

If the Levy were abolished, the amount they now contribute, nearly £3m., would remain in their hands to finance, and to cover possible losses on films they make.

As the burden of the Levy is eased on independent cinemas not making profits or as they continue to go out of business (at a loss of both Levy and film hire), the percentage of the Levy fund drawn from production interests must inevitably increase and we are rapidly reaching a position where the Levy to maintain production will be provided almost entirely by production interests.

A. S. HYDE.

BFPA and FBFM COUNCIL MEETINGS

Producers expect BoT to lift the levy exemption limit

THE BFPA and FBFM have acknowledged that the CEA's request for a lifting of the production levy exemption limit will probably be granted by the Board of Trade.

The matter was discussed at the council meetings of both associations last week in the light of the meeting the Federation, the BFPA and ASFP had with Gordon Knight of the Board of Trade on the levy question.

And the Federation stated afterwards: "It was recognised that the exemption limit is likely to be raised."

At the BFPA press conference the following day president Arthur Watkins conceded: "The impression is that the Board of Trade will raise the levy exemption level. That seems to be in the air."

Opportunity

Commenting on the CEA Conference open forum when he and producers John Baxter and Monja Danischewsky addressed exhibitors, Mr. Watkins said he hoped there would be an opportunity for both sides to get together again "without waiting for a CEA conference."

Mr. Watkins commented that from the open forum discussion he gained the impression that there was a section of exhibitors who did not seem to realise the importance of the levy. "I hope what we said has done some good in that direction," he added.

Repeating views he expressed at the conference, Mr. Watkins said: "There seems to be a section (of the CEA) which thinks that all the levy comes out of exhibitors' pockets. But we know that one-third is paid by producers.

There was quite strong feeling, but I hope the visit we made will have drawn the attention of some sections of the CEA to the importance of the levy and the disaster which might ensue if we tampered with it."

Sound reproduction.—The council agreed that the report of the BFPA's all-industry sub-committee on the quality of sound reproduction—to be issued at any time now—should be supplied to all five trade associations for consideration simultaneously.

The report, it was stated, provided practical guidance to all sections of the industry on ways and means of improving sound reproduction in cinemas.

Secretary J. P. H. Walton stressed at the press conference that it did not "point a finger" at any particular section of the industry. It was aimed at the industry as a whole—from the laboratories to the cinemas.

Mr. Watkins went on to emphasise the importance of good sound and visual reproduction in cinemas. After mentioning falling attendances, he added: "We producers have got a job to do—to make better and better films—and exhibitors have a job to do in making sure there is a good standard of general presentation in cinemas." At many, he declared, conditions were "really bad."

Posters.—John Stafford was appointed by the council as a member of the film industry advisory panel on the Joint Censorship Committee of the Poster Advertising Industry.

Co-production.—Producers are arranging an early meeting with the FFU to discuss co-production documents agreed with the French and Italian producers. Some of the points the unions had agreed as a result of talks with Italian unions "disturb us a little," Mr. Watkins commented.

He added: "Within the next two or three weeks we shall meet the unions and, I hope, reach agreement. From that point on the road will be clear for the government to get busy."

He said that talks on co-productions with Germany would be held during the Berlin festival. They would follow the same pattern as those with the Italians and French.

DONATIONS TO TWO FILM FESTIVALS

AT THE FBFM council meeting it was agreed that donations should be given to the Schools of Dramatic Art, the London Film Festival and the Edinburgh Film Festival.

Also it was felt that the federation should in future take a greater part in the main international film festivals.

Wage rates.—The council received a report on the virtual rejection by the Industrial Court of the NATKE claim for wage increases in certain grades to parity with the rates of certain ACTT grades which were alleged to be "comparable."

Only sculptors and modellers (Grade I) were granted an increase and the other grades were changed from standard to minimum rates.

Members.—Grand Prize Films (Sidney Kaufman), John Gilling Productions (John Gilling), Ron Rowson Associates (Ron Rowson) and Somerset Films (Ted Willis) have joined the federation, bringing the membership to 35.

Main business at the council meeting, which also discussed the NFFC, and various trade, export and labour matters, was the approval of the draft of the annual report.

IN BRIEF

● A public meeting at Widnes defeated by 43-21 a proposal for Sunday opening in the town. It is probable that there will be a poll to decide the issue.

● British Lion's branch office in Birmingham is now at 78, Bristol Street, Birmingham. Telephone: Birmingham 3346.

● New telephone number for the Leeds branch of Eros films is Leeds 33520. The number for Eros Liverpool branch is Liverpool North 1013. Dispatch remains North 2113.

World Markets

Exhibitors hail the decision to make own films

NEW YORK.—Veteran exhibitor leader Samuel Pinanski of Boston as well as others hailed the announcement of the five major theatre companies that they had raised two million dollars among themselves to launch an exhibitor company to finance the production of more motion pictures.

Mr. Pinanski, a former president of Theatre Owners of America, and president of the American Theatres Circuit of Boston, declared "diversification seems to be the order of the day," and he urged teamwork by every American theatre to make the effort successful.

"The most important diversification for the theatreman, in my opinion," Mr. Pinanski said, "in order that we might preserve our business against all kinds of competition for the amusement dollar, seems to be to provide for a subsidy of financing motion picture product.

Dependent

"No one entity in our business is so completely dependent on a steady flow of good product to survive as is the motion picture theatre.

"Most of exhibition's problems would dissolve before the real onslaught of the parade of good pictures made specifically for motion picture audiences.

"The motion picture theatre cannot survive in a market entirely controlled by the sellers nor can it thrive in a position second to any other exhibition media.

"To go forward and prosper, not merely survive, must be the ambition of every exhibitor and to do this today we must pull ourselves up by our own bootstraps and cause product to be made available for our theatres."

TOA's officers are unanimous in their feeling that the only way more pictures will be made is for exhibitors to get them made.

It is their belief the situation is so serious exhibitors will recognise the necessity of making a relatively small investment, per theatre, to start the wheels in motion.

Developments

They felt developments, from here on in, could come quite rapidly. As a matter of fact, should operations of the new company be delayed materially, or falter for any reason, President Albert M. Pickus has indicated TOA will initiate the effort.

An additional million dollars is expected to be pledged by ten to 25 of the country's larger independent circuits after which mass participation by small theatre owners is expected to be solicited possibly through TOA or Allied.

The structure of the company is expected to be patterned after the old First National Company of years ago and features may eventually be turned out at the rate of one monthly either on its own or by financing independent producers.

It is believed that the American Congress of Exhibitors began planning the new company when the major companies refused to guarantee an increase in the number of films that they would turn out.

Ned E. Depinet, former president of RKO Radio and one-time First National executive, was asked to help with the formation of the company.

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SPYROS P. SKOURAS, president of 20th Century-Fox, addressing a meeting of exhibitors in Detroit, said, "Although the movies have been faced with an unnatural competition, they are surviving and getting stronger and they are now over the hump."

He thought that there are few businesses or arts that could compete against a competitor who gives his product away free, but the movies have done it. He declared that there ought to be a law against first-run movies on TV and that TV would regret it if they did show first-run movies, even on pay-TV.

He reasoned that the industry cannot exist without theatres and that with first-run pictures being shown on TV, the theatres would cease to exist. Then where would TV get the pictures? he asked.

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TOA expects European exhibition to be represented at the 13th annual convention and trade show to be held in Los Angeles, September 13-16. It was expected that 30 theatremen from West Germany, France and other countries would participate.

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A SURVEY reported that nation-wide theatre attendance in April, 1960, ran five per cent. ahead of April, 1959.

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BARNEY BALABAN, president of Paramount, addressing the company's stockholders, noted that the company has maintained a steady annual dividend for the past ten years and that progress by the company has been satisfactory despite "rough going for our industry."

He said: "Recent statistics show that only a small percentage of pictures are seen by as many as 12 to 15 million theatrical viewers in the U.S and Canada. The combined population of these two countries approximates 200 millions. The extent of the untapped audience, therefore, becomes a most decisive factor in our future."

One way of attracting this untapped audience, he felt, was via Telemeter, which he said was receiving public acceptance with the viewers willing to pay for television programmes even though it is still in the test stage.

"The degree of public acceptance expressed in dollars dropped into the Telemeter units will ultimately be the decisive element."

A survey determined that in 32 per cent. of the homes, the adults had not been to a motion picture theatre for at least a year. He then noted the average dollar expenditures per family for pictures on Telemeter by these non-moviegoers was almost at the same level as for those families who attended theatres with varying frequency.

The exhibitor has been unable to discern any adverse effect by Telemeter viewing on local theatre attendance indicating it's a supplement to theatre attendance.

Mr. Balaban noted for the benefit of producers that Telemeter viewers who have not gone to theatres for more than a year are spending substantially more per family viewing Telemeter films than the average American and Canadian family spends in theatres. He opined that if Telemeter is successful, it can mark the beginning of a two billion dollar industry.

A stock option plan for executives won stockholder approval.—**Mel Konecoff.**

French exhibitors want TV films

PARIS.—French exhibitors are now in the market for TV films. Mr. Delafon, General Secretary of the Exhibitors Federation told me that TV producers are making just the kind of films exhibitors want for the first part of their programmes.

I understand the matter will come up for discussion very shortly. The idea sprang largely from Cannes where several films included in the Eurovision Festival were considered suitable by exhibitors who saw them.

There is a shortage of this kind of film. The exhibitors do not want short documentaries, they have plenty of those: they want semi-long films lasting around an hour and preferably fiction rather than fact.

The best source in France, at the moment, seems to be Tele-Luxembourg. French film producers have been very slow to jump into the TV market. In fact it would be true to say they have not jumped at all.

Mr. Delafon believed this collaboration between TV and the cinema would be quite possible within the limits of what he called "the new look."

That means that in France, as elsewhere the cinema as a form of entertainment is changing. There will be shrinkage.

"The French government will do its best to help because it does not want to see the French film industry slip down to the sad business level reached by the British industry.

"We expect help within the next six weeks although we do not expect entertainments tax to be abolished altogether.

"But the government realises the absurdity of a high tax which produces no revenue."

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MGM has still not found the theatre it wants for the launching of "Ben-Hur." But I have heard that it expects the first run to last at least one year.

"For that reason, we are not worrying abou

re ise conditions," said Mr. Delafon. "The film w t be generally released until 1961 and it is ex emely unlikely that we will interfere as we di in the case of 'The Ten Commandments'." will be remembered that exhibitors boycot- te "The Ten Commandments" because of what w e considered exhorbitant rates.—**Henry Kahn.**

W. Germany opens 240 new cinemas: 145 close

ONN.—Although 145 cinemas in West Ger- m y and in West Berlin closed their doors, last ye , according to official German statistics, 240 ne houses were opened during the same period.

The overall total of cinemas in West Germany an West Berlin is now 6,884. They have a se ing capacity of 2,843,963—an average of 52.5 se s for every 1,000 people.

Out of the overall total of 6,884 theatres in W st Germany and in West Berlin, 4,655 (or about 70 per cent.) are equipped for Cinema-Sc pe pictures. The 70 per cent. includes all important houses.

Out of the 4,655 West German CinemaScope houses, however, only 743 are equipped for magnetic sound. The rest are equipped only for optical sound.

There is little hope, according to German observers, that the situation will change. German observers believe that the swing from optical to magnetic sound is a long-term development excluding any dramatic changes.

Many of these houses play less than four days out of the week's seven days, but all of them have shows on Saturdays, and/or, on Sundays.

An interesting sidelight upon the structure of the West German market comes from the fact that the net gain of 95 houses in the year of 1959 was concentrated upon smaller communities of less than 20,000 population.

This indicates that the market in larger cities is saturated and that TV may make theatre owners refrain from adding more cinemas in big cities.

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SWISS distribution organisations imported a tal of 495 feature films, last year, according to fficial statistics.

There have been reports that the Swiss govern- ent is working on a plan to cut imports for 961 by about ten per cent.

Hollywood was the largest supplier of feature lms (34.8 per cent), last year, and Hollywood ould thus suffer most from any restrictions if d when they come.

A decision is expected to be made during the ext few weeks.

Other percentages in 1959 for Swiss imports ere: 9.3 per cent. (or 46 features) from Bri- in, 21.8 per cent. from West Germany, 18.8 er cent. from French studios and 8.7 per cent. om Italy.

Imports of short films were lively. A total of 59 shorts were imported. Again, Hollywood was he most important supplier in the field deliver- ng 255 short subjects to Swiss theatre owners.

There are now 610 motion picture theatres aving 223,000 seats in operation in Switzerland. There is wide-spread opinion among some of he domestic Swiss film distributors that the cur- ent import rate for "such a small number of heatres" is too high.

There are no facts, however, underlining the case except the rental rate situation. Rental rates have been regulated very tightly in Switzerland despite the fact that the general import policy has been rather liberal during the past few years. —**Gustav Gensehow.**

CEA BRANCH REPORTS

Lively discussion on X certificate

PORTSMOUTH AND I.O.W. — Differing opinions were expressed by members at the June meeting on whether too many X-certificate films were being shown at the present time.

The discussion arose following a report by E. A. Phillips on the annual conference which included the talk on the problems of film censorship.

The chairman, P. H. Lang, declared that they should continue to show X films because out of the sex and horror films which were shown under this category at the present time they would ultimately get real adult films which the public would want to see even though they were not suitable for children.

"We just do not want to go on showing simply wishy-washy *Boy's Own* adventure stories," he said.

H. J. Court thought that if they wanted to attract the family audience back into the cinemas they would not achieve this with X films.

Mr. Phillips urged that the cinemas had to move with the times, and subjects which were not talked about a few years ago were now openly discussed. The cinema should have a chance to show films dealing with these problems.

Several members pointed out that children could see a good many worse things on television or read lurid details in the press, but Mr. Court said that the X certificate did keep children out of the cinema.

The general view was that the presentation of adult films was enabling the cinema industry to grow up, but the secretary, E. W. Burden, said that the risk of so much salacious material continually going before the public in the cinema on television and in books and papers was that standards of moral behaviour would get lower and lower.

"There is the chance that people will get so broad-minded that they will have no principles left," he declared.

Film hire.—In his report on the conference, Mr. Phillips said that some alarm had been expressed by delegates that what had been agreed by the KRS at top level in regard to film hire after the abolition of tax had not been passed on to branch managers.

Some people, he stated, had expressed doubts that the agreement was not working the way intended at local level, although the situation might improve since the public statement that The Rank Organisation intended to honour the agreement.

Delegate to GC.—A letter was received from P. J. Milsom regretting that he would be unable to continue as branch delegate to the General Council and suggesting that Mr. Phillips, the deputy, should take over the job.

Mr. Milsom stated that he was now working mainly in London and although able to attend General Council meetings he found it difficult to get to branch meetings.

With approval of branch members Mr. Phillips agreed to take over the job as delegate.

Time for big cuts in the S.O levy

NORTH STAFFS.—At the branch's last meeting members received a letter from S. K. Lewis (ABC) suggesting that representations should now be made to Stoke-on-Trent local authority for a substantial reduction in the Sunday opening contribution in view of the abolition of cinema tax and the consequent increase in net takings, so that the full benefit of tax relief could be gained by exhibitors.

Members noted that an application had already been made. The branch is also to seek a reduction in the contribution from the Newcastle-under-Lyme authority.

Good Friday opening.—The meeting discussed the rejection of the branch's application for Good Friday opening in Stoke-on-Trent, noting that subsequent permission had been given for speedway racing to take place at Hanley on that day. It was agreed to bring this to the notice of the licensing authority when future applications are made for Good Friday opening.

CEA Conference is discussed

NORTH-WESTERN.—Matters arising from the CEA conference were discussed at the monthly meeting.

A. Scowen expressed the view that it was unfair that a cinema which might make a loss in certain weeks should have to pay production levy.

The chairman pointed out that under the voluntary trade scheme there was a hardship clause, but there was none in the statutory scheme.

If the exhibitor experienced hardship he should let the CEA have the facts. Representations had been made to the Board of Trade for the exemption limit to be raised, and for the exclusion of takings at children's matinees and charity performances from the total in arriving at the exemption limit.

General Council had agreed to a levy on the branches of £2 per member to meet this year's deficit, it was reported. The secretary said this would cost the branch about £300.

Film Hire.—It was stated that renters had agreed to negotiate terms individually so that small exhibitors would not lose by tax abolition. The right of appeal was important. It was now up to small exhibitors to make a start and negotiate through the renters' branch managers.

One member commented that he had approached three renters to negotiate terms and they replied that they had received no instructions from their head offices.

The chairman said: "Approach them again, and if you have any difficulty, let us know."

S.O levy.—The secretary intimated that so far there had been no reaction to the letters he had sent to the local authorities at Wigan, Warrington and St. Helens, asking for a reduction in the Sunday charity levy.

This subject came in for a good deal of discussion at the CEA conference. Some exhibitors were of the opinion that the CEA should go all out for total abolition.

The chairman said that in some places exhibitors were pressing for total abolition, and in others for a reduction. It all depended on local conditions.

A. J. Rockett said two councils had granted complete abolition but, generally speaking, that was not accepted, but many authorities had reduced the S.O charity contribution to 1s.

ABC and CMA were willing to assist any exhibitors who wished to make representations for the reduction of the charity contributions, said the chairman.

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70 mm. ROAD SHOWS
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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Boyd's Shop ... ... (Rank)—British	55 min. (U)	Aideen O'Kelly ... Vincent Dowling Geoffrey Golden	Pocket comedy drama, featuring the Abbey Players, hingeing on rivalry in Irish village. Tale disarmingly ingenuous, characters widely varied, humour warm, sentiment popular and settings authentic	Handy size quota (CC)
*Follow That Horse! ... (Warner-Pathe)—British	79 min. (U)	David Tomlinson ... Cecil Parker Mary Peach	Horsey off-beat espionage comedy drama covering battle between atomic back-room boy, aided by Civil Servants and foreign spies. Story topical, acting sound, romantic asides pleasing, "turf" overtones broad and colourful and climax hectic	Good average British light booking (C)
†Jazz On A Summer's Day (Hillcrest)—U.S	85 min. (U)	Louis Armstrong ... and All Star Performers	De Luxe Colour record of famous jazz jamboree held at Newport, Rhode Island. Instrumentalists and singers, mostly coloured, in top bracket and camera work effective, footage excessive	Exploitation offering mainly for specialised halls (C)
Leech Woman, The ... (Rank)—U.S	77 min. (X)	Coleen Gray ... Grant Williams Phillip Terry	Bizarre horrific melodrama concerning egghead's inhibited hard-drinking wife whose search for eternal youth has disastrous results. Cast competent, staging adequate and camera work clever, but tale both far-fetched and protracted	So-so industrial hall X certificate (NC)
*Make Mine Mink ... (Rank)—British	101 min. (U)	Terry-Thomas ... Athene Seyler Hattie Jacques	Farcical comedy illustrating the adventures and misadventures of "refeened" Kensington "Robin Hoods." Start leisurely, but team talented, humour amiable, sentiment agreeable, lines bright, backgrounds appropriate and penultimate episodes snappy	Very good British star light booking (C)
Stefanie ... ... (Gala)—German	100 min. (A)	Carlos Thompson ... Sabine Sinjen Rainer Penkert	Light-hearted domestic comedy set in Berlin and telling of a nice schoolgirl's crush on an attractive architect and the latter's unsuccessful efforts to cure her. Tale told with natural humour. Acting honours go to young Sabine Sinjen. Direction and photography polished	Admirable light fare for specialised audiences (C)
Teenage Lovers ... (Rank)—U.S	85 min. (X)	Jennifer West ... Richard Evans Warren Parker	Teenage melodrama about college kids who love not wisely, but too well. Young players promising and staging adequate but adult performers heavy, script sordid and tatty, and dialogue stilted	So-so X certificate (NC)
*Village Of The Damned (MGM)—British	77 min. (A)	George Sanders ... Barbara Shelley Michael Gwynn	Off-beat Metroscope science-fiction melodrama pivoting on English village menaced by mysterious children from outer space. Story intriguing, acting smooth, human angles strong, feminine appeal compelling, talk intelligent and climax showmanlike, if violent	Very good British booking (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Make Mine Mink

Rank. British (U). Featuring Terry-Thomas, Athene Seyler and Hattie Jacques. Produced by Hugh Stewart. Directed by Robert Asher. Screenplay by Michael Pertwee. Director of Photography, Reg Wyer. Musical Director, Philip Green. 9,078 feet. Release August 1, 1960

FARCICAL comedy, adapted from Peter Coke's stage play, "Breath of Spring." It covers the dizzy adventures and misadventures of four "refeened" Kensington folk who stage fur robberies to help their pet charities and then turn their attentions to "ice" when furs become too hot. The humour, typically English, savours of the leisurely aspidistra and antimacassar era, but, after surviving a sticky start, the resourceful and established players take the bit between their teeth and perceptibly sharpen pace. It'll raise many laughs, particularly from family audiences. Very good British star light booking.

Story.—Dame Beatrice Appleby, an elderly lady, augments her income by taking paying guests. These include Albert Rayne, a blimpish retired major; Nanette Parry, a hefty, horsy type, and Elizabeth Pinkerton, a nervous spinster. Lily, the maid, has a police record and she presents Dame Beatrice with a mink stole she had "acquired." Dame Beatrice is horrified on learning of the theft, but she and her P.G's return the fur without the owner being any the wiser. The incident gives Dame Beatrice an idea for charitable crime and she sells it to her boarders. They snatch furs, the proceeds going to needy causes. Meanwhile, Lily and Jim, a policeman, become engaged, and when Lily hears about the Robin Hood activities she warns the "gang" of possible consequences. They promise not to undertake other fur robberies, but after Jim solicits donations for a police charity the four cast covetous eyes on the Crown Jewels!

Production.—The picture opens slowly, but accelerates once the initial fur robbery takes place and ends in fine style. Terry-Thomas seldom misses a trick as the blustering major; Athene Seyler definitely has her moments as Dame Beatrice; Elspeth Duxbury does her stuff as the fluttering Elizabeth; Hattie Jacques scores as the tweedy, domineering Nanette; and Billie Whitelaw and Jack Hedley are adequate as Lily and Jim. It has little romance but what there is effectively punctuates scenes in which the Major unsuccessfully seeks a "fence" at a seemingly tough joint to the accompaniment of the "Harry Lime" theme; a raid on a society gambling party, and the final episode showing the "big four," disguised as Beefeaters, about to grab the Crown Jewels. The verbal cracks are bright, and the staging leaves nothing to be desired.

Points of Appeal.—Harmless fun, popular cast, pleasing sentiment, showmanlike climax, appropriate settings, crisp lines and U certificate.

continued on page 29

AN ENTHUSIASTIC RECEPTION FOR ABC, LONDONDERRY

ABC had a distinguished audience for the opening of the new ABC, Londonderry, its showpiece in Northern Ireland. Col. Sir Basil McFarland performed the opening ceremony and guests included the Mayor and Mayoress of Londonderry. W. Cartlidge, assistant managing director of ABC, flew over to Ulster for the ceremony and with him was Charles Hawtrey, one of the stars of "Carry On Constable," the opening feature, who made a personal appearance

Top: Sir Basil McFarland; the Mayor, Councillor J. G. Colhoun; Lady McFarland; Charles Hawtrey. Charles Hawtrey entertains the audience. Fanfare trumpeters of the Royal Corps of Signals introducing Sir Basil McFarland. Bottom: Girls who sold souvenir programmes with W. Cartlidge and Charles Hawtrey. F. J. Hyland, manager of the ABC, greets the Mayor and Mayoress. F. J. Hyland, Sir Basil McFarland, Charles Hawtrey, Lady McFarland and W. Cartlidge

CANNE

FROM THE FRANK AND PASSIONATE PAGES
OF D. H. LAWRENCE'S MASTERPIECE

JERRY WALD'S production of

SONS and LOVERS

Starring

TREVOR HOWARD
WENDY HILLER
DEAN STOCKWELL
MARY URE
HEATHER SEARS

A 20th CENTURY-FOX
CINEMASCOPE
PICTURE

Screenplay by
GAVIN LAMBERT and T. E. B. CLARKE

Directed by
JACK CARDIFF

WORLD CHARITY PREMI
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BRITISH QUOTA

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BURT LANCASTER · AUDREY HEPBURN

STANDS TALL AND PROUD AMONG THE [illegible]EN GIANTS!

by
[illegible]HUSTON

The Unforgiven

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Screenplay by
BEN MADDOW

Produced by
JAME[illegible]
HIL[illegible]

AUDIE MURPHY | JOHN SAXON | CHARLES BICKFORD | LILLIAN GISH ALBERT SALMI | JOSEPH WISEMAN JUNE WALKER

Music composed and conducted by DIMITRI TIOMKIN Photographic Lenses by Panavision, Inc.

A JAMES PRODUCTIONS, INC. PICTURE

UNITED ARTISTS

Your Films

by JOSH BILLINGS

West End

MY LAST " blurb " appeared in the issue of une 2, and to avoid breaking the continuity of y weekly film progress reports it's necessary to rn back the clock to CEA Conference week.

The weather during that period was ideal for n bathing and surf riding, but a bit hot for erious round-the-table discussions and blistering rom the box-office viewpoint. Cinema receipts ere, with few exceptions, pretty grim until Whit Monday when, thank heavens, it clouded ver.

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COLUMBIA'S " Suddenly, Last Summer " (British) got off to a flyer at the Columbia Theatre, Shaftesbury Avenue, on May 10 and, despite the torrid spell, has since played practically to capacity. I found Tennessee Williams's tale of incest, homosexuality and cannibalism nauseating, but obviously the film is the right type of X certificate. All these cash customers can't be wrong. Take the tip.

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THE first Oscar Wilde opus, " Oscar Wilde " (Twentieth Century-Fox—British), has been ticking over steadily at the Carlton, Haymarket. It, too, bears an X certificate, but is, of course, a very different cup of tea from " Suddenly, Last Summer." " Oscar Wilde " hasn't a circuit booking, but I understand many independents are eager to have a go.

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MGM'S " The Day They Robbed The Bank Of England " (Metroscope—British) started well at the Leicester Square Theatre, but limped a bit towards the end of its run. " The Unforgiven " (United Artists—Panavision) is now in possession of the Leicester Square Theatre. The John Huston western got a mixed press, but thanks to its top-line stars, Audrey Hepburn and Burt Lancaster, it equalled, if not broke, records over the weekend.

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THERE were no two minds about " Li'l Abner " (Paramount—VistaVision), the wildly funny hillbilly musical, which opened at the Plaza on June 2. It took over from " Shane " (Paramount), a highly profitable revival, and not only proved a terrific holiday attraction, but has continued to rake in the shekels. I greatly enjoyed " Li'l Abner," but was a little apprehensive about its title. My fears have been quickly dispelled.

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IT'S NOT often you hear of an X certificate film being played at the sedate Odeon, Leicester Square, but there's one there now—namely, " Never Let Go " (Rank—British). It is, to put it mildly, bloody " thick ear," with Peter Sellers in a tough role, but for all its violence it's definitely clicking. Clearly the Sellers market hasn't reached its peak. " The Mountain Road " (Columbia), a China war film, preceded " Never Let Go " at the Odeon and, staunchly supported by " Wedding In Springtime " (Rank—British), did reasonably well.

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" SERGEANT RUTLEDGE " (Warner-Pathe) is at the Warner Theatre. It's a John Ford production and by all accounts it's having no difficulty in paying for its keep. Previously, " The Rise And Fall Of Legs Diamond " (Warner-Pathe), a prohibition era gangster melodrama, topped the bill, and its crutch was " May Wedding " (Warner-Pathe—British). Let me remind you again that the bloom has not worn off the Royal Wedding films and that they are considerable box-office boosters.

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THE Twentieth Century-Fox British naval epic, " Sink The Bismarck! " (CinemaScope), cut a dash at the Rialto, Coventry Street, for a long period. " Crack In The Mirror " (Twentieth Century-Fox—CinemaScope), an off-beat trial melodrama, registered at the Coventry Street hall over the holiday, and on Thursday a new MGM " double bill," " Rich, Young And Deadly " and " Girls' Town," moves in.

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IF YOU think " Kidnapped " (Disney—British) is only suitable for kids, think again. The screen version of Robert Louis Stevenson's adventure classic has taken Studio One, Oxford Street, by storm. Incidentally, it stars Peter Finch, who recently hit the headlines through his great performance in " The Trials Of Oscar Wilde " (Eros—Super Technirama 70—British). Make a special note of " Kidnapped."

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THE Columbia " double bill," " Confessions Of A Counterspy " and " Drum Crazy," had a couple of quite good weeks at the Odeon, Marble Arch, but pressed its luck a little too far when it ran into a third. On Thursday, " In The Nick " (Columbia—CinemaScope—British), a " big house " comedy melodrama, featuring Anthony Newley, arrives. It's not being press shown.

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" THE CHAPLIN REVUE " (United Artists) immediately caught on at the London Pavilion. It's making a strong appeal to the family, a point which shouldn't be overlooked.

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BUSINESS has been on the slow side at the Astoria, Charing Cross Road, where " The Big Fisherman " (Disney—Panavision) is playing. The film's chances were gaffed by the critics, who attacked it unmercifully. On July 7, " Inherit The Wind " (United Artists), a melodrama based on the sensational Tennessee " Monkey Trial " in 1925, has its world premiere at the Astoria. It co-stars Spencer Tracy and Frederick March and I'm told on the best authority that these two veterans put up tremendous performances.

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NOT MANY Continental films are truly commercial, but " The Green Mare's Nest " (Cross-Channel—Franscope—French) comes in this category. Unquestionably the gamiest picture ever, it's far exceeding break figures at the Cameo-Royal, Charing Cross Road. By the way, I hear the circuits are angling for it, so don't blame me if you've missed it.

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" BLACK ORPHEUS " (Curzon — Franco-Italian) is taking a packet at the Curzon cinema and can be highly recommended for good class and specialised halls. Its predecessor, " The 400 Blows " (Curzon—French), a compelling child study, ran for 12 weeks. It's suitable for high- and low-brow alike.

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NEEDLESS to say, all the " hard ticket " jobs, " Ben-Hur " (MGM—Camera 65-Panavision), at the Empire; " South Pacific " (Twentieth Century-Fox—Todd-AO) at the Dominion, Tottenham Court Road; " Can-Can " (Twentieth Century-Fox—Todd-AO) at the Metropole, Victoria; and " Gigi " (MGM—CinemaScope) at the Ritz, scored over the holiday. There's something in advance bookings!

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YOU'LL observe from the above notes that the films with the best prospects are " Suddenly, Last Summer," " Li'l Abner," " Never Let Go" " The Unforgiven " and " Kidnapped." How's that for variety?

On release

NOW FOR the general releases. The hit of the holiday season is undoubtedly " Goliath and The Barbarians " (Anglo Amalgamated—Colorscope—Italian-American). It has action, spectacle, and sex, yet easily qualifies for the U certificate. " Goliath " was not shown to the critics—a wise move this, for the long-haired boys and girls wouldn't have been able to resist being funny at the film's expense—and neither did it have a West End run, but it's been widely advertised in the national press and on TV. First week figures compare more than favourably with those of "Carry On Constable " (Anglo Amalgamated—British), which, as everybody knows, were fabulous. Pre-sold " Goliath " will keep the wolf from your door—and how!

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TALKING of advertising, one section of the press has got hot under the collar because adverse quotes from reviews on " Peeping Tom " (Anglo Amalgamated—British) are being exploited at the Gala Royal, Edgware Road, where the thriller is making a second West End appearance. No one denies the critics' right to say what they think, but they can hardly expect renters and exhibitors meekly to take knocks. Retaliation has paid off and " Peeping Tom " is packing the Gala Royal. Naturally, the publicity will do the film a power of good when it returns to the ABC circuit.

continued on page 30

PROSPER WITH ANGLO!

RENTERS' NEWS

NEW DISTRIBUTION RECORD IN COLUMBIA DRIVE

THE Ken Hargreaves Goodwill Drive—which was completed on the eve of Columbia's managing director leaving for discussions with home office executives in New York—was the company's most successful campaign, it is reported by Eddie Bryson, sales manager of Columbia's organisation in the United Kingdom and Eire.

Eddie Bryson declared that the drive was the greatest achievement in Columbia's history here. The final week of the sales drive established a new distribution record.

Dead-heat

Top honours in the drive were divided between Scotland and Wales, with a dead-heat for first position between Glasgow branch (manager Graham Cross) and Cardiff (manager Dinkie Jenkins).

Dermot Kealy's Dublin branch secured third place on features.

In the shorts section, Dublin came first, with the Manchester-Liverpool combined branch second and Cardiff third.

A special prize for Sunday bookings was won by the Manchester-Liverpool division (manager Danny Mellor in Manchester and Nat Levey in Liverpool).

Awards of Merit, recognising noteworthy efforts, were made to Cyril Blakely, Leeds salesman, and Fred Wilson, Leeds, and Harry Oaks, Birmingham, as runners-up.

Ken Hargreaves was presented with an inscribed silver cigar casket at the conclusion of the drive, by Mr. Bryson, on behalf of all participating.

MGM will release 'King of Kings'

MGM is to release Samuel Bronston's "King of Kings." The picture which has a cast headed by Jeffrey Hunter as Jesus Christ, is now filming in 70-mm. Super Technirama and Technicolor in Spain, and will be presented by MGM in 1961, on a reserved-seat basis.

The cast also includes Siobhan McKenna (as Mary), Robert Ryan (as John the Baptist), Viveca Lindfors (as Claudia), Rita Gam (as Herodias), Rip Torn (as Judas), Ron Randell (as Lucius), Guy Rolfe (as Caiphus), Carmen Sevilla (as Mary Magdalene), Hurd Hatfield (as Pilate), Brigid Bazlen (as Salome).

Two years of preparation have gone into Bronston's "King of Kings." Thousands of extras are being utilised in the many battle and crowd scenes.

Completion of production is scheduled for the end of August.

'Nurse' has Whitsun success in Paris

ANGLO'S comedy "Carry on Nurse" opened in Paris over the Whit week-end at the Monte-Carlo cinema.

The picture got off to a first-class start with an excellent advertising campaign. British actress Shirley Eaton, one of the stars of the film, attended the French premiere at the invitation of The Rank Organisation which is distributing "Carry on Nurse" throughout France.

Jack Hiscocks, Rank's chief in Paris and his publicity director Alix Boisnard dressed the front of the cinema with attractive girls wearing nurses' uniform and each carrying large bunches of daffodils.

At the end of the evening's presentation, patrons on leaving the theatre were handed a daffodil by the British star and nurses.

In addition to Miss Eaton's attendance at the premiere, she was photographed by Paris newspapers and magazines at some of the capital's beauty spots. For the Paris trip she was accompanied by the Anglo director of press and public relations, John Troke.

Charity premiere of 'Sons and Lovers'

SOPHIA LOREN and Suzy Parker will be among stars attending the world premiere of D. H. Lawrence's "Sons and Lovers" at the Carlton, Haymarket, on Thursday, June 23. Also attending will be Trevor Howard, Peter Sellers, Bradford Dillman, Wendy Hiller, Mary Ure, Heather Sears and many more of the world's top stars.

The premiere is being held in aid of the Adoption Committee for Aid to Displaced Persons.

"Sons And Lovers" 20th Century-Fox's British production of D. H. Lawrence's classic novel, was chosen by the British producers as the official entry from this country at the recent Cannes Film Festival.

Its great success was responsible for 20th Century-Fox placing its director, Jack Cardiff, former ace cameraman, under a long-term director's contract with the company.

'Cannibals' is booked to National circuit

MGM's Avon picture "All The Fine Young Cannibals," starring Robert Wagner, Natalie Wood, Susan Kohner, George Hamilton and Pearl Bailey goes on general release on the National circuit, starting June 20.

During the last few weeks, the story of the film has been widely read through the Four Square paper-back of the original novel "The Bixby Girls," on which "All The Fine Young Cannibals" is based.

continued on page 34

Nat Cohen discusses distribution of Anglo films in U.S

NAT COHEN, Anglo Amalgamated's managing director, is now in New York to discuss the distribution of Anglo's productions with industry executives.

The pictures include "The Criminal," starring Stanley Baker, Sam Wanamaker and Margit Saad.

It was produced by Jack Greenwood and directed by Joseph Losey.

There is also the recently completed "Kongo." This production has been produced by Hollywood's Herman Cohen in Eastman Color, and it is expected to prove even bigger than "King Kong."

One of the new Anglo comedies is the Peter Rogers production "Watch Your Stern," directed by Gerald Thomas.

Guest stars

The film stars Eric Barker, Kenneth Connor, Hattie Jacques, Leslie Phillips, Noel Purcell, Joan Sims, and guest stars Sidney James with Spike Milligan and Eric Sykes.

Slated for production early next year are "Dawn of D-Day," which Peter Rogers will produce and Gerald Thomas will direct from a screenplay by Bryan Forbes; "The Patriots," from James Barlow's Book Society choice and best-selling novel, will be made by the team that was responsible for "Sink The Bismarck!"—producer John Brabourne and director Lewis Gilbert.

Two more comedies from Peter Rogers: "Beware of Children" which is due to commence shooting at Pinewood soon, and the fifth of the famous "Carry On" series which is scheduled to start later in the year. Both of these pictures will be directed by Gerald Thomas.

"I Promise To Pay" will come from Independent Artists, at Beaconsfield studios. Julian Wintle and Leslie Parkyn will make this dramatic thriller which will be directed by Sidney Hayers.

In addition to these pictures, Nat Cohen and Stuart Levy are making a series of one-hour films from Edgar Wallace stories.

They recently secured the whole of the Edgar Wallace library—270 stories.

Vittorio De Sica is interviewed at London Airport by the press on his arrival in this country to star with Peter Sellers and Sophia Loren in "The Millionairess." Also there to greet him was the film's director, Anthony Asquith

GOOD SHOW...IT'S

Sun-Pat Elizabeth Shaw

Helm ROGALL'S DULCET

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented - and for you this will mean EXTRA sales.

ALL THESE—from 3d matinee lines to the 4/- gift boxes—are Show Headliners—

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Peanuts and Raisins · Kandy Nuts · Chocolate Toffees
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Jelly Drops · Matinee Assortment · All Nut and Fruit Mix · Chocolate Almonds
Chocolate Hazels · Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
Milk Chocolate Discs · Orange Milk Discs · Chocolate Mint Crispettes
Chocolate Fruit Crispettes · Liqueur Tots · Digestive Mint Creams
Chocolate Mint Creams · Chocolate Assorted Creams · Chocolate Coffee Creams
Chocolate Mint Crisps · Chocolate Ginger Leaves · Chocolate Digestive Mints
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KWS

TIP TOPPER

TIP TOPPER

In for a pound

by GERALD FRANKLYN

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EVERY supplier of ice cream, confectionery, nuts, popcorn, soft drinks or cigarettes is aware that the potential ancillary sales figure for any performance for any cinema is seldom if ever achieved.

The reasons are various and complicated: volume of sales can be influenced by the film; by the weather; by the strength of the opposition; and by a dozen other small but no less effective causes.

There is, however, one factor which it is in the power of the cinema industry to make effectively stable—the selling power of the cinema itself.

When George takes his girl friend to the pictures it is quite likely that he will give a pound note to the cashier; and the process of selling starts there.

The way in which she gives him his change can affect the amount he spends later.

Spending power

That, and the service he receives, indicates whether or not a particular cinema is alive to the spending power of the young man.

In this case a well-instructed cashier would give George, for example, a ten shilling note and five sixpences change from his pound.

On their way to the circle the couple would have to pass by a well-positioned sales kiosk—attractively stocked with cigarettes and confectionery.

They buy cigarettes, and George offers his ten shilling note; he gets two half-crowns and three sixpences change this time.

A special display of popcorn catches the feminine eye, and George willingly hands over two of his sixpences. He receives his popcorn and a smile from the sales girl.

Film magazine

Now the couple see an attendant selling a film magazine. The cover attracts the young lady, and George gives up yet another of those handy sixpences.

The couple move up the luxuriously carpeted staircase. Displayed on the walls are familiar photos of the company's contract stars, and "Coming shortly" banners. There are settees in the circle lounge.

Now they are approached by an usherette who tells them that the film is nearly over, and they can wait in the lounge if they wish, or they can use the coffee bar.

They go to the bar and sit in a modern and airy room, furnished with light, clean furniture. There are wall decorations which incorporate posters in attractive white frames.

The waitress, knowing that the feature is nearly ending and that several customers are in a hurry for coffee before the next house, quickly serves them. As well as coffee, George and his girl have two wafer biscuits.

The quick service and good coffee, together with a word from the waitress when the film is over, are appreciated, and prompt George to leave sixpence under his cup. George pays the cashier half a crown, and learns from her that full meals are served, too.

Later, during the intermission in the programme, sales girls tour the auditorium and George once more dips into his pocket. Four sixpences for two tubs of ice cream.

When the couple leave the cinema George has half a crown left from his pound.

This young couple are almost ideal patrons. Careful thought and planning by the cinema encouraged them to spend quite freely.

Sales facets

So many facets cause a "sale"— and when it is done successfully without the appearance of "squeezing" the cinema staff is to be congratulated.

The cashier here, obviously, knew that small change is spent far more quickly: hence her supply of sixpences.

The kiosk (ideally positioned) was also well stocked and displayed. No matter how favourable the position, bad display can lose customers. Many displays, crammed and untidy, show brand names hardly at all.

A good idea here was the feature of a particular line—popcorn. The special display caught the girl's eye, and resulted in a sale.

George, though he didn't know it, was being wooed to further purchases by the pleasant service given by the kiosk attendant.

The magazine salesman could be justifiably pleased with himself over his sale. For all his selling talk, the cover had made this sale. Top-side up was the secret.

Most cinemas do it, of course, but indirect selling can be neglected. Photographs of stars become monotonous to the regular patron if seldom, or never, changed. Continued selling of our cinemas to regular patrons is essential, and cinema approaches, foyers and lounges are ideal areas to use for imaginative displays and stills. The "luxurious carpet" can help, too.

Encouraging

A particularly efficient service in this hall was the positioning of the usherette to advise patrons of the approaching end of programme. Those enjoying the climax of a picture could have been annoyed by others walking in front of them. Her advice also encouraged patrons to the coffee bar.

It is probable that the modern and airy atmosphere helped with future custom. So many restaurants are out of date and their drabness influences potential custom away. Also, the display of posters can promote discussion and encourage further visits.

The continuation of service given here by the waitress and the cashier also sowed the seeds of future custom.

It was almost a matter of course for George to buy ice cream—he was well used to that from his earliest cinemagoing days. Nevertheless, the sixpences he had received earlier probably made his purchase automatic, where, without small change, he might have hesitated.

Special occasion

The couple almost certainly enjoyed their evening out—and regarded it as a special occasion. They would go again. They received good, pleasant service, and, of course, excellent value for money. There can be few "real occasions" that cost only seventeen-and-six for two.

George appreciated the various attentions given him by the staff—which, rightly, gave him a sense of importance.

We must never forget how important George is, and, who knows, next time he goes to the cinema he may spend that other half a crown as well.

That depends entirely on continued teamwork, service—and the selling power of the cinema itself.

D

THE STATE, KILBURN

It's all in entertainment

RE-OPENING of CMA's State Restaurant at Kilburn, N.W. London, may well have great significance for the future of cinema catering.

Not only does it recognise the importance of a restaurant as an integral part of a multi-entertainment centre (such as the State has now become), but it also points the way to the re-opening of other closed restaurant premises.

Confirming this point, CMA's catering controller, John Brickley, has said, "The State Restaurant is our 62nd restaurant operation. We certainly do not intend to stop at that figure, and I anticipate that many of the forthcoming additions will be in the nature of re-openings."

Decision to re-open the State was only partially inspired by the overall plans for the theatre. CMA was also much influenced by public demand for a service of this kind, a demand that has been consistently expressed to the theatre management over the last few years.

The New State Restaurant, as it is now known, occupies the original premises, but everything else, decor, carpets and equipment, is new. There is also a new entrance in Willesden Lane in addition to the normal, and very impressive, approach via the main State foyers.

First impression on entering the restaurant is of dignity and quietude, achieved through high ceilings, elegant panelling, luxurious red flock wallpapers and rich red velvet curtaining. Indeed, though the service is geared to the pace of contemporary living, the object has been to provide a place where one can eat in that rarest of atmospheres—peace.

High standard

A high standard of table lay-out and appointments is also a factor designed to make a notable contribution. Napery, which is regarded here as the basis of all good table lay-outs, is spotlessly clean: each table is fully laid at all times; and there are serviettes for every customer.

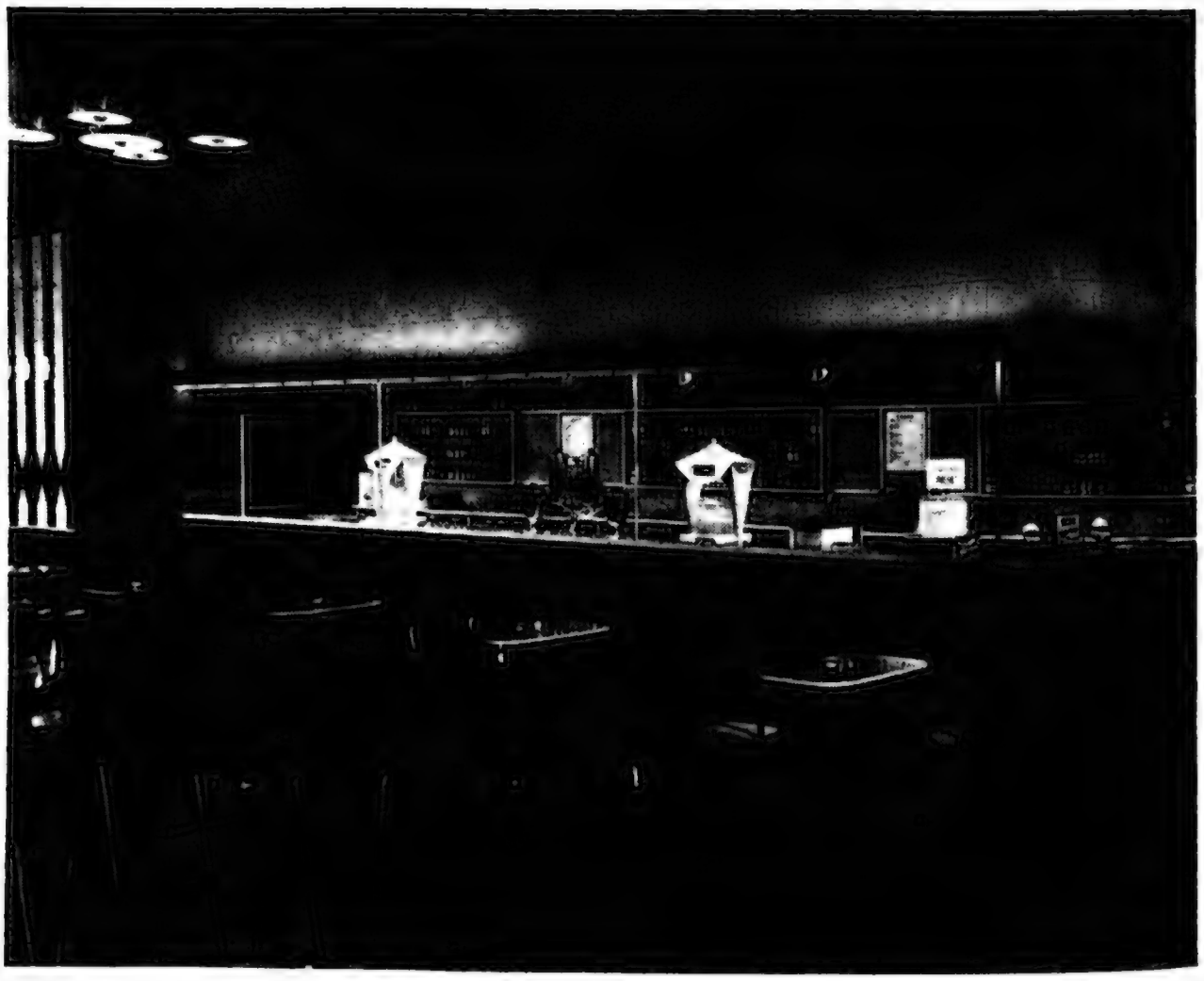
The State Restaurant has, naturally, been supplied with CMA's new range of personal china, a honey-glaze rimmed in the Odeon and Gaumont colours. Table flowers follow company practice of simple floral arrangements in posy bowls, tall vases being regarded as an impediment to conversation.

The State Restaurant offers a full range of services: morning coffee from 10 a.m. to 12 noon, luncheons from 12 to 2.30 p.m., afternoon teas from 3 p.m. to 5 p.m., high teas, grills and suppers from 5 p.m. to 8 p.m. Special attention is paid to the variety and quality of the luncheon menu which makes a daily feature of a complete table d'hote meal from 4s.

The restaurant is also available for party catering, when the carpet can be rolled back to bring a dance floor into use. Functions are already held there every Sunday.

CMA has appointed L. Tessler as the resident catering manager. He controls a staff of 20.

High ceilings and tall windows contribute to the unusually spacious feeling in CMA'S well-appointed New State Restaurant, Kilburn



The restaurant is not the only catering facility contained within the redesigned State, Kilburn. There is also a buffet attached to the ballroom, and here patrons can enjoy a wide range of snacks, teas, minerals and coffee

NEWSLINES ON NEW LINES

Trend towards the 'take home' trade

RECENT trends in cinema kiosk sales that have been noted by Whiteside and Co., indicate an entirely new outlet of profit for ancillary sales in the theatre.

This year Whiteside's has been asked to provide 1s. 3d. "family" packs of caramel popcorn and 4oz. tins of nuts, both of which represent a demand for "take home" sales by patrons.

Development of this trend could, obviously, be a valuable addition to the sales potential of a cinema, since it can thus provide a full service to its patrons that is available to them during hours when the normal retail shop has long been closed.

In addition to the giant 1s. 3d. packet of popcorn, Whiteside's still markets the individual 6d. packet. Incidentally, popular demand has now established caramel popcorn as the successor to buttered popcorn.

The other main outlet for cinema sales that is controlled by Whiteside's—Elizabeth Shaw confectionery—is still being developed and reorganised. A number of attractive showcards, dispensers and counter and floor stands have

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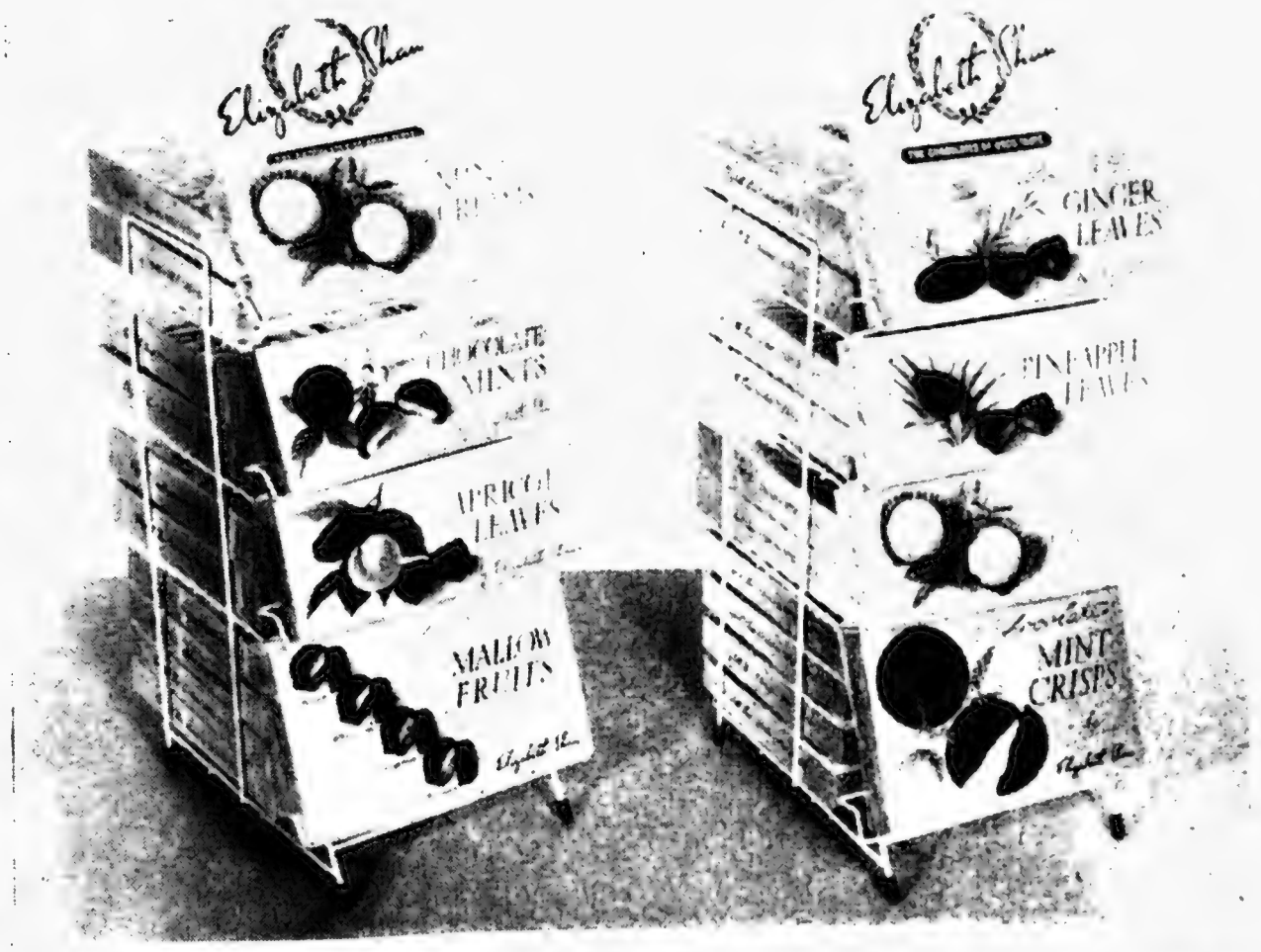
Latest introduction to the already considerable range of H. S. Whiteside is unsalted peanuts. Right: the sixpenny film bag for cinema sales. Below: one of the sales aids available is a boldly designed banner

The new counter display stand for Sunpat Caramel Popcorn



Another of the several new displays offered by Whiteside's is this one for Elizabeth Shaw packs

NEWSLINES—
continued

been produced and are now available and the company has put on the market a line of Digestive Mints, claimed to be the equal in flavour and quality of any other brand, that sells at 1s. 9d. for a most conveniently and attractively designed pack.

Range extended

MACKINTOSH'S has extended the range of its popular Caramac confection by the introduction of two new forms as additions to the original sixpenny bar.

Caramac Neapolitans present the confection in a new form and size. They are in a handy pocket carton, containing 24 individually wrapped Naps, and costing 1s. 6d. At present Caramac Naps are available only in the Midlands, Wales and Southern England.

Caramac with chopped roasted almonds, a sixpenny line, is aimed at the customer who likes nuts as well as Caramac. To start with this Nut Caramac will be available only in Scotland, Northern England, Northern Ireland and the Isle of Man. Both lines will be extended to the whole country as soon as possible.

Brighter designs

SELLING value of an attractive pack is demonstrated in new brighter designs adopted by Bassett's.

Three lines have been given new dressings. The ¼lb. pack of Pontefract Cakes is now in four colours. This line is machine-packed, having a wax liner, and is packed 12 to the outer. The carton retails at 8d., was successfully piloted in the North of England, Scotland and Northern Ireland, and has been extended to national distribution this month.

The new pack for Black and White Mints, which again retails at 8d., is also in four colours. Machine-packed, the confection has a film liner for added freshness.

A strikingly designed laminated film pack for Salted Peanuts has been made available in a display outer that has also been specially designed. The film bag retails at 6d., and is packed 24 to the outer. A pilot test is being conducted in Scotland and Northern Ireland and results already indicate that the new presentation is popular and will be given national distribution as soon as possible.

Brightly and attractively designed new packs are a feature of fresh ideas put out by Bassett's. In addition to the Pontefract Cakes illustrated, the policy has been extended to Black and White Mints and Salted Peanuts

In the West

SINCE the first week of this month, distribution of Tobler Jamaica has extended to the West —Tewkesbury, Chipping Norton, Swindon, Salisbury, Bournemouth and all territory west of these places. The confection is already being distributed in Scotland and the North of England.

Tobler Jamaica, the first Tobler sixpenny line for 20 years, is a milk chocolate-covered bar of soft nougat, containing raisins with a rum flavour, and it is wrapped in red, black and white foil.

Two new forms of Caramac

George Arnold (second from left) was host at the very successful Lyons Gala Gaieties night during the CEA Summer Conference last week

THE 1/- CARTON THAT SELLS ON SIGHT!

The colourful packing of Welch's Caramel Bon-Bons makes an attractive selling unit, while the rich creamy-tasting toffee with its thick soft sugar coating ensures that your customers will return for more. That's why you'll find it well worth while to give prominent counter display space to Welch's Caramel Bon-Bons.

Place an order now and

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Welch's Sixteen Favourites include a variety to please everyone – no matter what their taste. Toffees and Nougats, in a wide selection of popular flavours, make up the King Size Pack of Sixteen Favourites. That's why people like them – that's why people buy them!

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Golden Orange Squash

KIA-ORA
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They just can't resist the extra flavour and freshness of the most delicious fruit drink in a carton! For more profit from every performance, order plenty of Kia-Ora GOLDEN ORANGE SQUASH — the refreshment star of the auditorium.

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Production

by BILL EDWARDS

MICHAEL ANDERSON is to direct "The ngest Day," Raoul Levy's screen version of ornelius Ryan's best selling D-Day novel. Film- g starts in March 1961—at the same time as eter Rogers begins "The Dawn of D-Day," his oduction for Anglo Amalgamated.

And, like "The Dawn of D-Day," shooting ill be in England and France where Anderson ans to re-create the Allied landings in Nor- andy rather than use available stock footage. Cornelius Ryan is now writing the screenplay om his book.

Approximately 50 American, English, French nd German stars will portray the central figures of the Allied forces, the enemy they fought and the civilians who were caught up in the struggle.

In all there will be 300 speaking parts in the production which will be shot in a large screen process and colour.

Consultants

Michael Mindlin Jnr. is co-producer and General Pierre Koenig, who served under De Gaulle during World War II as Chief of the Free French Forces of Liberation, and Lt.-Gen. Sir Frederick Morgan, who supervised Allied invasion plans, have agreed to serve as consultants in the preparation of the production.

What is Anglo's reaction? Says Nat Cohen: "We've no wish to start another 'Oscar Wilde' controversy, but we intend to go ahead as planned."

Was the starting date likely to be brought forward?

"Most unlikely. Spring weather is absolutely essential for these particular locations."

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MONJA DANISCHEWSKY is now writing and preparing his next independent production—"Willy Nilly," a comedy set in Brittany during the early war-time German occupation.

Filming, in colour, starts on location in Brittany in September this year, or during the early spring of 1961. It may be set up as an Anglo-French co-production and there are starring parts for an Englishman, a German and a French actress.

Says Danny: "I know who I want, but I cannot make deals until the script is right."

The story tells of an ineffectual Englishman stranded in France during the occupation and his attempts to get back to Britain. He tracks down the hidden parts of a small home-made aeroplane, assembles them, and, under the nose of the Germans learns to fly from an old manual.

Side by side is the story of the local German Commandant who decides to surrender and fly to Britain with the Englishman, rather than face the wrath of a deceived husband who is a very senior Gestapo officer.

\+ + +

"THE WRECKERS," John Gilling's production for Regal Films, starts on location in Pembrokeshire on Monday with Peter Cushing, John Fraser, Christopher Lee and June Thorburn.

John Gilling will produce and direct from his own screen play and John Gossage acts as associate producer. After four weeks' location the production—in Eastman Color and Dyaliscope—moves into Twickenham Studios.

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MICHAEL POWELL continued collecting material for "The Queen's Guards"—his new feature for 20th-Fox—when he installed eight Technirama cameras to cover every aspect of the "Trooping the Colour" ceremony on Saturday.

Already many scenes for this film have been shot in Technirama in England and Libya during the recent air-lift of the Brigade of Guards to North Africa.

The trooping ceremony will provide a background for an ingeniously worked out story which will reveal the guards not merely as a highly trained ceremonial brigade, but as one of the toughest and hardest-hitting fighting forces in the world.

Also covering the ceremony were nine Pathe News cameras shooting in Technicolor. As for "May Wedding" and "The Derby" the Technicolor laboratories geared their dye-transfer machines to turn out over 1,100 feet a minute—more than half a million feet in an eight-hour shift—so that the hundreds of prints could be on their way the following day.

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MANKOWITZ DEAL WITH PONTI

Wolf Mankowitz has just concluded a third partnership arrangement before going into personal film production next year—he now has an agreement with Carlo Ponti to co-produce two films starring Sophia Loren over the next two years.

The subjects will be "Polyandra," an original story and screenplay by Mankowitz, and a modern treatment of Defoe's classic "Moll Flanders" by Italian writer Riccardo Aragno.

Mankowitz's other deals this year have been with Peter Sellers and Diane Cilento.

From a stand on the Lord Roberts Statue in Horse Guards Parade, London, a Michael Powell camera unit carries out a last-minute check on one of its nine Technirama cameras that were used to film this year's Trooping the Colour. Powell was covering the ceremony for his film, "The Queen's Guards." At the same time Pathe News was filming the occasion in Technicolor

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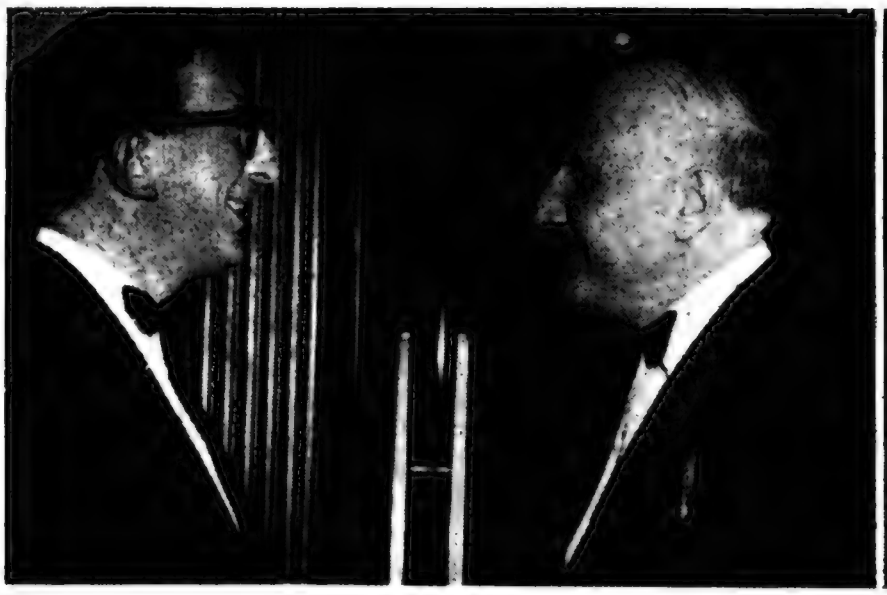
Excitement was the keynote at the Leicester Square Theatre when Hecht-Hill-Lancaster's outdoor adventure "The Unforgiven" made its bow before a packed house of stars, celebrities and trade personalities. Starring Burt Lancaster and Audrey Hepburn and directed by John Huston, the UA release was given a fine send-off by the audience. Above: Ronald Neame, Monty Morton, Mrs. Neame, Fred and Mrs. Alper

LONDON PREMIERE OF 'THE UNFORGIVEN'



Above: Monty Morton and Dimitri Tiomkin; Anthony and Mrs. Greenwood and Joe Pole. Below: Jules Buck, Richard Harris, Dimitri Tiomkin, Paul a
Mrs. Kohner; Arthur and Mrs. Watkins and Bobo Sigrist

Felix Aylmer; Sheree Winton; Lord Boothby

Above: Petula Clark; Jill Ireland; The Duke of Bedford. Below: Dave and Mrs. Bickler, Mr. and Mrs. Kemp; Shirley Eaton; Leo and Mrs. Genn

Television

by TONY GRUNER

THE British Broadcasting Corporation has established an outstanding track record in TV film production through the successful sale in America of "The Third Man"—sold to a sponsor for nearly 1½ million dollars.

And as the series was made on a 50-50 basis between the BBC and National Telefilm Associates this new sale, which excludes Canada, already puts "The Third Man" in profit as far as the Corporation's contribution is concerned.

Now, as a result of the U.S deal, "The Third Man" will get almost a nation-wide screening at a fraction of the cost involved with syndication selling.

A second series made on a co-production basis between the Corporation, Canadian Broadcasting Corporation and Crawley Films Ltd., of Canada, dealing with the Canadian Royal Mounted Police, has also been sold at a profit.

This series (its full title is "RCMP") was given a distribution guarantee by Californian National Productions, a subsidiary of NBC, which is a fraction less than the amount needed to break even.

As the series has already been sold in many of the principal U.S TV situations and sales have yet to be effected throughout the rest of the world, the BBC has another financial film production triumph on its hands.

Success

I spoke to Ronald Waldman, general manager of the Corporation's promotion department, this week and asked him if he could explain the success of his first two ventures.

Waldman said: "In the case of 'The Third Man' we chose our subject carefully and were only involved with 50 per cent of the cost.

"We waited for a long time before agreeing to the right type of deal in the States so as not to hurt any Canadian sale, as there are stations involved in such a deal on the boundaries of both countries.

"We have found 'The Third Man' has been received with terrific enthusiasm in the Commonwealth, particularly in Australia, which has asked us whether we can make another series based on the same thing.

"Again with 'RCMP' we went into this and although we have not got a network deal, the type of guarantee offered to us by Californian National Productions is a most favourable one and automatically puts us in the black irrespective of our sales in the United Kingdom and other parts of the Commonwealth and Europe.

"Certainly, we can afford to be a little confident over results so far in the television film market. In America, the track record is most important and two series sold successfully out of two is quite an achievement.

"Our policy remains the same. We will make several series on film and many more, we hope, electronically. As you know, we are now making a series of one-hour detective stories based on Georges Simenon's character Inspector Maigret.

"Because they are being produced electronically the cost is economical and with a pre-sold sale in Australia and Canada, we do not even need to worry about the U.S market.

"Maigret will, however, be offered to the States and the reaction will be an interesting test of U.S taste. Maigret is something they have never seen before in a detective series.

"The emphasis is not on fast furious action but dramatic tension, and this quality is a standout feature of Maigret as compared with the average who-dunnit."

In answer to further questions, Waldman stated that he believed that apart from "Robin Hood" the BBC's "Third Man" series was likely to make more money for the original producers than any other British-made TV film project.

Unlike ITC and "The Four Just Men," the Corporation has so far avoided the high cost of syndication selling.

Said Waldman: "You can think of almost any important American company and we are talking to them about one project or another.

"Almost every week the executives of networks or production companies are over in London discussing with me various possible deals.

"The Corporation definitely does not have to limit itself to film production projects. We do not need film series for their own sakes.

"We have an abundance of live programmes with which we can always fill in. This enables us to be more choosy.

"We feel particularly optimistic about the future of electronically recorded productions. At the moment we have been making steady profits on all recorded programmes sold abroad.

"With the developments of further techniques and with the opening of our television [illegible]entre, more of these recorded shows will be a[illegible]ilable for the world market. It is in this di[illegible]ction that the BBC will place its emphasis."

\+ + +

WHEN Sydney Newman, drama super[illegible]r of ABC television went on his summer [illegible]iday last week, he left Teddington studios w[illegible] the knowledge that Armchair Theatre, the se[illegible]s of one-hour drama shows for which he is r[illegible]ponsible, enjoyed a placing in the top ten f[illegible] network programmes for 32 out of its 37 p[illegible]vs.

No other drama series screened on in[illegible]pendent television has had such a consistent s[illegible]ess.

Since ABC Television Ltd. introduced this latest series of Armchair Theatre on Septe[illegible]ber 13 last year the only TV programmes to [illegible]ave appeared more frequently in the network top ten were "Wagon Train," and "Take [illegible]our Pick." The 32 performances of Val Pa[illegible]ell's Sunday Palladium show during the same p[illegible]iod all appeared in the network top ten.

TAM states that the last 13 performanc[illegible] of Armchair Theatre reached the network to[illegible] ten —the longest run of consecutive placings [illegible]ithin the existing ITV network for any tele[illegible]ision drama series.

PRODUCTION

—continued from page 25

TWENTIETH-FOX'S "Destruction Test" starts studio work at Walton tomorrow, Friday. The unit—with director Jack Lee—returned today from Montreuir-sur-Mer, France, where it has been for three days picking up establishing shots.

Produced by Thomas Morahan the picture has been scripted by Nigel Balchin from Alec Waugh's short story "A Small Back Room In Marylebone" and stars Bradford Dillman and Suzy Parker. Filming is in CinemaScope.

\+ + +

BERNARD LEE, Francis De Wolfe, David Knight, Colette Wilde and Gladys Henson head the cast of "The Clue of the Twisted Candle," first of Anglo Amalgamated's one-hour Edgar Wallace features, now shooting at Merton Pa[illegible].

\+ + +

IN LONDON: Dimitri Tiomkin, the dou[illegible]e Academy Award musical director and compo[illegible]. He is scoring "The Sundowners," Fred Zi[illegible]-mann's production for Warner Pathe which s[illegible]s Deborah Kerr, Robert Mitchum, Peter Ust[illegible] and Glynis Johns.

\+ + +

WESTREX has just completed installation [illegible] additional dummy heads at the Cine Ho[illegible] Theatre, Wardour Street, London. Clients will [illegible] able to run four fully interlocked 35-mm. m[illegible]-netic and optical tracks with a 35-mm. or 16-m[illegible] picture. Full control of sound levels is by [illegible] theatre mixing console.

The new installation thus provides film edit[illegible] with a means of checking their various tra[illegible] before dubbing.

To meet the increasing demand for 16-m[illegible] rushes, an additional screen of the non-per[illegible]-ated type, has been installed at Cine House Sound and Scene Services.

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EVIEWS

ontinued from page 10

Village of the Damned

GM. British (A). Metroscope. Featuring George nders, Barbara Shelley and Michael Gwynn. oduced by Ronald Kinnoch. Directed by Wolf lla. Screenplay by Sterling Silliphant, Wolf lla and George Barclay. Director of Photo- aphy, Geoffrey Faithfull. Musical Director, Ron Goodwin. 6,953 feet. Release not fixed

SCIENCE-FICTION Metroscope melodrama, h biological overtones. It poses problems ated by the births of sinister "big heads" in remote English village as the result of outer ace insemination and involves the military, as ll as civilians, before a scientist drastically tles accounts. There are some tense and sus- nseful moments, but human interest, springing om domestic upheavals rather than sensational rills and gimmicks, is the core of the com- lling, competently acted hocus-pocus. It should trigue women as much as, if not more than, en. Very good British booking.

Story.—Gordon Zellaby, a physicist living in Midwich, a village, falls unconscious while tele- phoning Alan, his brother-in-law. Alan, an army major, investigates and finds the whole com- munity temporarily out of action. No reasons can be found for the black-outs, but subsequently Anthea, Gordon's wife, and other women and girls become pregnant. They all give birth to flaxen-haired babies having penetrating eyes, and soon realise that their offspring were supernatur- ally conceived. The children's mental development and that of David, Anthea's son, in particular is phenomenal, and it is obvious they possess deadly powers. Meanwhile, Gordon the only person accepted by the youngsters, probes their minds and, finally aware that they represent a threat to world peace, destroys them at the cost of his own life.

Production.—The picture, a welcome departure from American science-fiction, soft pedals on horror, but expands the human side of its fantastic tale. George Sanders displays quiet authority as the baffled, though courageous, Gordon; Barbara Shelley is an appealing Anthea, and Martin Stephens clearly suggests the precocious David. Its supporting characters, too, are skilfully etched. The opening military operation furnishes essential momentum, the behaviour of the kids disturbs and the climax is salutary, but Gordon's sacrifice and the poignant reactions of Anthea and the other unhappy mothers make the deepest impact. Oddly enough, "Village of the Damned" is not without a soul.

Points of Appeal. — Intriguing and thoughtful story, popular adult players, clever juvenile performers, obvious feminine angle, realistic staging and arresting title.

Follow That Horse!

Warner-Pathe. British (U). Featuring David Tomlinson, Cecil Parker and Mary Peach. Produced by Thomas Clyde. Directed by Alan Bromly. Screenplay by Alfred Shaughnessy. Director of Photography, Norman Warwick. Musical Director, Stanley Black. 7,183 feet. Release July 18, 1960

SATIRICAL comedy drama, adapted from Howard Mason's novel, "Photo Finish." It hinges on a battle between Civil Servants and foreign agents over valuable micro-film, swallowed by a racehorse. A popular cast competently handles the broad basic gags, staged against authentic "Turf" backgrounds, while those principally concerned feverishly wait for the nag's digestive organs to complete their task, and the earthy touch gives them edge. The overall will tickle the majority. Good average British light booking.

Story.—Dick Lanchester, a feather-brained Civil Servant working at the Ministry of Atomic Power, is sent by Sir William Crane, his harassed boss, to escort Doctor Spiegel, a famous physicist, from Cherwell to a special NATO conference. Dick contacts Spiegel, but displays far more interest in Susan, pretty daughter of Major Turner, a racehorse trainer. Spiegel, actually a foreign spy, plans to flee the country with top secret microfilm and he and his confederates have a rendezvous at the race track. Speigel mistakenly climbs into a box carrying Turner's horse, the animal rears, Spiegel lets the microfilm fall and the horse gobbles it up. The spies learn the truth, and so does Dick, and when the horse wins a "seller" the crooks buy it. Finally, Dick and Susan bring about the rogues' arrest, the horse "drops" the microfilm, Sir William is saved from apoplexy, and Dick, now due for promotion, and Susan presumably wed.

Production.—The picture lacks the astringent wit of recent comedies that have cashed in by ridiculing Establishments, but nevertheless has its amusing moments. David Tomlinson is shrewdly cast as the asinine, though not entirely unresourceful, Dick; Cecil Parker has just the right manner as the dignified, yet harried, Sir William; Mary Peach shows promise as Susan; Richard Wattis scores additional laughs as Dick's professional rival; and Cyril Shaps contributes a telling caricature as the crafty Spiegel. Its tough types are also well drawn. The scenes in Whitehall and Cherwell's laboratories contain some bright satire, but the intestinal humour, arising from the fight against time for the possession of the horse before nature does her work, creates the loudest chuckles.

Points of Appeal.—Lively tale, eager and attractive team, agreeable romance, good atmosphere, neat verbal cracks, showmanlike finale and U certificate.

Boyd's Shop

Rank. British (U). Featuring Aideen O'Kelly, Vincent Dowling and Geoffrey Golden. Produced by Robert S. Baker and Monty Berman. Directed by Henry Cass. Screenplay by Philip Howard. Director of Photography, Arthur Graham. Musical Director, Stanley Black. 4,937 feet. Release Release June 20, 1960

POCKET comedy drama, featuring the Abbey Theatre Players. It tells of rivalry between gospellers and grocers in a small Irish village and evens scores amicably. There is more talk than action, but animated characters and resourceful direction, plus appropriate backgrounds, keep its tale up. It'll entertain the not too demanding. Handy size quota.

Story.—John Haslett, a go-ahead young fellow, opens a grocery shop in Donagreah, an Irish village. Andrew Boyd, owner of a well established general store, bears John no ill will neither does Agnes, Andrew's daughter. The Reverend Dunwoody, an ambitious curate, has an eye on Agnes and also the "living" held by the Reverend Patterson. The different rivalries give the local gossips plenty to discuss, but, following a fire in John's shop, Dunwoody overplays his hand. Finally, John joins Andrew's staff and marries Agnes.

Production.—The picture leaves little to the imagination, but even so blarney and popular sentiment, occasionally tinged with drama, alternate smoothly. Aideen O'Kelly is a spirited Agnes, Geoffrey Golden and Vincent Dowling play the game as Andrew and John, and Aiden Crenwell deliberately wears the "dog collar" unbecomingly as Dunwoody. The dialogue frequently crackles, loose ends are securely tied at the finish and the few exteriors have charm.

Points of Appeal.—Warm, amusing and disarmingly innocuous tale, competent team, accommodating footage, British label and U certificate.

Jazz On a Summer's Day

Hillcrest. American (U). Photographed in De Luxe Colour. Directed by Bert Stern. Featuring Louis Armstrong and All Star Performers. 7,689 feet. Release not fixed

HOT musical documentary, or rather De Luxe Colour camera and sound record of the jazz festival held annually at Newport, Rhode Island. The instrumentalists and singers, mostly coloured, have a certain following, while "shots" showing American Cup yacht races and the audience's reactions help to prevent visual monotony, but, even so, too much is piled on one plate. Exploitation offering, mainly for specialised halls and those that cater for fanatical jazzophiles.

Production.—The picture definitely does right by Newport's famous jazz festival, but in pandering to the converted it limits its appeal. The uninitiated will no doubt be thrilled by Louis Armstrong, an accomplished entertainer, as well as the world's greatest trumpet player, moved by ample Mahalia Jackson's inimitable rendering of the Lord's Prayer, and amused by Anita O'Day's bizarre bash at "Tea for Two," but the styles of the rest are too individual. The yacht racing is, admittedly, neatly dovetailed, but the expressions on the faces of some people sitting in the arena are far from complimentary. In short, the jazz feast is over rich and needs reducing by at least six courses before it can be recommended for normal consumption.

Points of Appeal.—Big names, brilliant De Luxe Colour, and U certificate.

Teenage Lovers

Rank-Universal. American (X). Directed by Richard Rush. Featuring Jennifer West. Richard Evans and Warren Parker. 7,664 feet. Release not fixed

TEENAGE melodrama, unfolded in Los Angeles. It's about college kids who love not wisely but too well, tremble on an abortionist's stairway, steal and attempt suicide before finding an honourable way out. The young stars do their best to win sympathy as the checkered pair, but heavy-handed adult portrayals and uneven direction, to say nothing of a squalid, dog-eared script, defeat them in the end. Normally egg-bound, the overall lacks genuine human interest. So-so X certificate.

Story. — Cathy Taylor, pretty high-school daughter of an intolerant father and a weak mother, and Jim Mills, a likeable chap working his way through college, fall for each other. In due course, Cathy discovers she is pregnant but she daren't tell her father, and she and Jim are too young to marry. They visit a back-street abortionist, but Cathy sees a "victim" and takes fright. Later, a qualified doctor is consulted, but he demands a five hundred dollar fee. Desperate, Jim robs his employer, but when Cathy learns of this she heads coastwards and walks into the sea. Jim saves her from drowning, the pair decide to face life squarely, and the belligerent Mr. Taylor apparently experiences a change of heart.

Production.—The picture leaves no stone unturned in order to prove that virtue is its own reward, but the dirt uncovered contains scant drama and less entertainment. Jennifer West displays some feeling as Cathy, and Richard Evans is more than adequate as Jim, but Warren Parker hams dreadfully as the outraged Mr. Taylor, and the other adult players aren't much better. Sordid rather than sensational, the film has, despite its slight feminine appeal, little to recommend it other than a catchpenny title.

Points of Appeal.—Promising young stars, label and X certificate.

The Leech Woman

Rank-Universal. American (X). Directed by Edward Dein. Featuring Coleen Gray, Grant Williams and Phillip Terry. 6,931 feet. Release not fixed

BIZARRE chiller, alternating between darkest Africa and the good old USA. It concerns the hard-drinking wife of a selfish egghead whose ruthless quest for eternal youth leads ironically to her early death. The acting is not bad and the make-up department works tirelessly on the principal character's "pan," but neither the cast nor the clever facial treatments lend validity to the extravagant mumbo-jumbo. So-so industrial hall X certificate.

Story.—Doctor Paul Talbot, a self-centred scientist, takes his alcoholic wife, June, to Central Africa in search of a rejuvenating mixture that contains male harmones. They witness an old woman's transformation into a young beauty, and June, offered the full treatment, willingly sacrifices Paul so that the necessary hormones can be obtained. June immediately becomes a

radiant lass and on her return to America she poses as her own niece. She lures Neil Foster, a young attorney, away from his sweetheart, Sally, and secretly kills other men to retain her youth. Desperate for more hormones, June murders Sally, but Sally's hormones prove useless and June turns into an old hag and commits suicide just as the police close in.

Production.—The picture has a promising theme, but over-development exposes it to ridicule. Coleen Gray succeeds, thanks to artificial aids, in convincingly shuttling between youth and age as the homicidal, froth-blowing June. Phillip Terry meets modest demands as the selfish, short-lived Paul, and Grant Williams is adequate as Neil. Its supporting players, too, make the most of their chances. The African sequences have a touch of colour, but it fades long before the inevitable salutary ending is reached.

Points of Appeal.—Title, X certificate and possible exploitation values.

Stefanie

Gala. German (A). English sub-titles. Directed by Josef von Baky. Featuring Carlos Thompson, Sabine Sinjen and Rainer Penkert. 8,952 *feet*

LIGHT-HEARTED domestic comedy dealing with a young girl who is just emerging from the schoolgirl chrysalis to the beautiful butterfly stage. It tells of her infatuation for an Argentinian architect whose designs incorporate those on blueprints and red-hot dames. How her elder brothers try to cure her—without success—provides the theme of a well-told, unflagging story admirably directed by Josef von Baky. Acting honours go to young Sabine Sinjen whose sense of comedy is notable. Admirable light fare for specialised audiences.

Story.—Stefanie Gonthar is a schoolgirl living with her two brothers, Hannes, an up-and-coming young architect and Andreas, a temperamental musician, their parents being dead. Pablo Guala, a distinguished Argentinian architect, visits Berlin on business in which he employs Hannes. Stefanie develops a crush to end all crushes for Pablo, flinging herself at him with all the energy of an international rugby forward. He is amused and faintly intrigued and when the elder brother asks him to try to make Stefanie see sense, he agrees. But she is developing so fast that before long he is surprised to find himself genuinely in love with her and after several minor setbacks the usual happy ending results.

Production.—The story moves along at a brisk pace avoiding the twin pitfalls of sickly sentiment and slapstick. Top acting honours in a clever cast undoubtedly go to Sabine Sinjen, a "natural" actress who is both charming to look at and already a polished performer. Carlos Thompson makes the Argentinian architect a genuinely likeable character, and Rainer Penkert and Peter Vogel do well as the two brothers. Direction and photography are polished.

Points of Appeal.—Pleasing story, published presentation, excellent acting. B. W.

Shorts

MGM

CRANE ISLAND. Canadian (U). 1,021 *feet.*—Studies of life on a small island in the St. Lawrence River below Quebec, where root farming has superseded fishing as the local occupation. Every Autumn thousands of snow geese gather here, and much of this one-reeler deals with the shooting down of these attractive birds for no apparent reason. Average.

THE MODERN PROSPECTOR. Canadian (U). 1,297 *feet.*—An informative two-reeler showing how the lone prospector for mineral deposits is aided by modern scientific methods to determine the scope and quality of his finds. Ground and aerial prospecting are both dealt with in detail. There are many interesting side-lights and the commentary is notably factual without being prosy. Good.

FISHERMEN. Canadian (U). 1,728 *feet.*—Life in a small Nova Scotian coastal village is the background to this interesting two-reeler in which both the individual fisherman who lowers his line for cod, and the small ships used for drag-fishing off the Banks, are seen at work afloat and ashore. There are many excellent action shots of work in progress in both these forms of fishing, the commentary is well-balanced and the photography effective. Very good.

BALLOONS AND SPINIFLEX. Australian (U). Photographed in Eastman Color. 2,810 *feet.*—The manner in which difficulties and hardships were overcome in establishing an International Meteorological Station in the heart of the desert in Central Australia provides the theme for this unusual and interesting three-reeler. Emphasis is on the human element but due notice is paid to the way in which modern scientific instruments are harnessed to ensure accurate recording of weather conditions. Photography and commentary are excellent. Very good.—B. W.

Columbia

NEW DAY (U). British. 2,033 *feet.*—A story of Glenrothes, the new town developed in Fyfe, and where many miners from Rothes Colliery have made their home. The film follows a day in the life of one particular family, and gives a good idea of the amenities offered in the new town. The film, though a little overlong, has both interest and entertainment. Good.

WOLF HOUNDED (U). Technicolor. 590 *feet.* Loopy de Loop, a romantic and kindly wolf, to its transportation and laying. Interesting and her grandma. Loopy, endeavouring to trieve the basket of food the three little pig have stolen from the little girl, is mistaken for the Big Bad Wolf. Eventually, Loopy charms rand-ma, and has to escape from her advance. Very funny cartoon. Good.

IN GOOD HEART (U). Eastman Color ,906 *feet.*—A most interesting look at many ects of Scottish farming. The film successfull puts over its story as well as showing some d ght-ful scenery and lovely shots of cattle and eep. The pace of the film is leisurely, which to its advantage, and the colour is excellent ery good.

LITTLE BO-BOPPED (U). Technicolor 589 *feet.*—Little Bo-Peep has lost her sheep and the kindly and romantic Loopy the wolf ter-mines to find it for her. After several encou ters with the sheep dog, that animal retrieves the lost sheep, and Bo-Peep turns on Loopy. The cartoon is most amusing. Good.

THE VANCOUVER STORY (U). Eas nan Color. 1,379 *feet.*—When extra supplies of lec-tricity were needed on Vancouver Island a scheme was devised to transmit power, which could be provided from the mainland, across 30 miles of fast-flowing tidal waters. This film tells how the plan was operated; from manufacture of the submarine power cable in Britain, to its transportation and laying. Interesting and pleasantly instructive. Good.—F. W. R.

YOUR FILMS—continued from page 15

EROS' "The Trials of Oscar Wilde" (Super Technirama 70—British) received an X certificate, not for sensationalism, but because it concerns homosexuality. The film, lavishly praised by egghead and exhibitor alike, is doing excellent business, particularly in good- and high-class halls. It's the most successful film Eros has handled, and quickly made its mark at the Cameo-Poly, Regent Street, where it opened last Sunday. Even if you cater for the family trade, you can safely play this X certificate.

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I EXPECTED really big things of "Hell Is A City" (Warner-Pathe — Hammerscope — British), but this powerful "cops and robbers" melodrama hung fire a bit on the third leg of its London runs. The Hammer boys made a darned good job of "Hell Is A City" and also "Never Take Sweets From A Stranger" (Columbia—Megascope—British), soon to be released, but it's my guess it won't be long before they fall back on the old dependables, Frankenstein and Dracula. And who can blame 'em!

\+ + +

COLUMBIA'S "Who Was That Lady?" the latest Tony Curtis comedy, did all right without quite fulfilling the tremendous promise shown during its West End run. The pre-Whitsun sunshine cost it quite a few coppers, but it wasn't the only film to suffer.

\+ + +

I THOUGHT "The Day They Robbed The Bank Of England" (MGM—Metroscope—British), a turn-of-the-century crime melodrama, both amusing and thrilling. The film got a good press and its story was serialised in "The Evening News," but it hasn't scored to the extent anticipated.

\+ + +

UA's "A Terrible Beauty" (British), an IRA melodrama, is coasting along comfortably. It features Bob Mitchum and he definitely appeals to the fair sex.

THE opening week of "The Mountain Road" (Columbia) hasn't been very encouraging. The China war melodrama stars James Stewart, but its tale lacks feminine interest.

\+ + +

WARNER-PATHE'S "The Rise And Fall Of Legs Diamond" is getting by. The prohibition period gangster melodrama cunningly woos the industrialites.

\+ + +

THE horses for courses theory applies to Jerry Lewis's newest comedy, "Visit To A Small Planet" (Paramount). It's holding its own with the masses and juveniles.

\+ + +

IT SEEMS impossible to break the hoodoo on aeronautical films. Take "Cone Of Silence" (British Lion—British). It's darned good of its type, but has so far failed to earn its just reward.

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20TH-FOX'S "Wake Me When It's Over" (CinemaScope), an American Service comedy, died a slow death. I understand from independent exhibitors that those who saw it found it amusing, but they were, for some inexplicable reason, few.

\+ + +

THE "double bill," "The Challenge" (Rank—British) and "The House Of Intrigue" (Arc-way—CinemaScope—Italian), hasn't been a huge success. I hoped that with Jayne Mansfield's name on the poster it might have clicked.

\+ + +

TO SUM UP, or rather "recap," "Goliath And The Barbarians" and "The Trials of Oscar Wilde" are easily the best current bets

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EROS FILMS

Showmanship

—by FRANK HAZELL

ONE of the main features in nearly all publicity campaign books is a section devoted to press editorial. Presented for the manager and the busy journalist is a series of news stories on the film, its story and the stars.

They are invariably written in such a manner that I would be surprised if the editor of any paper worth reading would give them a second glance. Certainly most managers never bother to read them.

To produce this amount of press copy must take a great deal of time and cost a large amount of money. In many cases the material is so badly written that if it did ever reach the news columns, it would do the film considerable harm.

Press information at the local level needs far more thought given to its preparation than most companies realise.

Even small provincial papers now usually have someone on their staff interested enough in films to have their own opinions.

We should do more to encourage this, providing, where possible, facilities for pre-viewing.

A lively and controversial film column is the finest stimulant for films. Instead of spending time and money on the outdated editorial, managers should be given better facilities for meeting film critics.

They should be able to arrange pre-viewing and they should be able to entertain and encourage editors to make films a regular feature in their papers.

THE COMPANY OF SHOWMEN

A hair-style for the film

BELIEVING that "Beloved Infidel" was a "woman's picture" **Norman L. Jones,** Odeon, Birmingham, arranged a campaign that would appeal to the fairer sex. In association with a well-known hair stylist, a "Beloved Infidel" coiffure was created and an attractive young model was chosen as the demonstrator. Large blow-ups of the hair style were used for display, and the mailing list of the hair stylist and beauty specialist were used for sending illustrations of the hair style and details of the film.

D. Hutchings, Odeon, Plymouth, had a series of window displays for "The Jayhawkers" featuring Western novels. Teaser newsboards were also used and I liked the large cut-out telephones, with the theatre number and programme details, that were stood outside public phone booths. He also used bookmarks, lettered table napkins and over-printed paper bags.

Portraits

L. E. Adams, Odeon, Ipswich, concentrated almost the whole campaign for "Operation Petticoat" in traders' windows. Twenty-two shops featured the displays and these were of varying geometric designs carrying star portraits and film stills. They were quite original in layout and construction, and most traders would have taken one without having any worries regarding intrusion into the normal display of their goods.

At the Odeon, Southend, **A. G. Crisp,** sponsored another of his off-beat front-of-house contests for "Sink the Bismarck!" A large map of the area around where the Bismarck was sunk was displayed in the centre of a film display, and patrons were asked to indicate the exact position where the ship met its doom. A model yacht was the main prize.

Peter Baker, Odeon, Portsmouth, gained some good press on the political background to the film "The Girl Rosemarie." This story of a German call-girl had the Chancellor of Germany attempting to have the picture banned. This was the general line in press advertising, and the teaser double-crowns were used on the boards of a sandwichboard-man's display.

S. Robdrup, Gaumont, Darlington, gained pictorial coverage on the visit of children from a local orphanage to a screening of "Journey to the Centre of the Earth." The campaign was aimed mainly at the younger generation, and the giant illustrated throw-aways found ready hands when distributed outside schools and clubs.

R. A. Baker, Hippodrome, Colchester, had two horsemen dressed in Western attire riding around town posting "Wanted" no[tices] for "The Jayhawkers." The stunt caused [a] stir and also achieved pictorial coverag[e] in the local paper.

The band of the Naval Cadets g[ave] the premiere of "Sink the Bismarck!" a fi[ne] send-off at the Odeon, Norwich, **G. J. V. Cr[ane]** had arranged a full Naval display in the fore[court] of the theatre and from the pictures it app[ears] to have been a very smart and impressive t[ime]-out.

An exhibition on the work of the Cade[t] Corps was mounted in the foyer and a placard[ed] P.A van made a town tour. Film editorial wa[s] quite outstanding and most papers featured p[ict]orial blocks. There are also press reports [on] the Odeon's children's choir and its participa[tion] in the Norwich Youth Festival of Music.

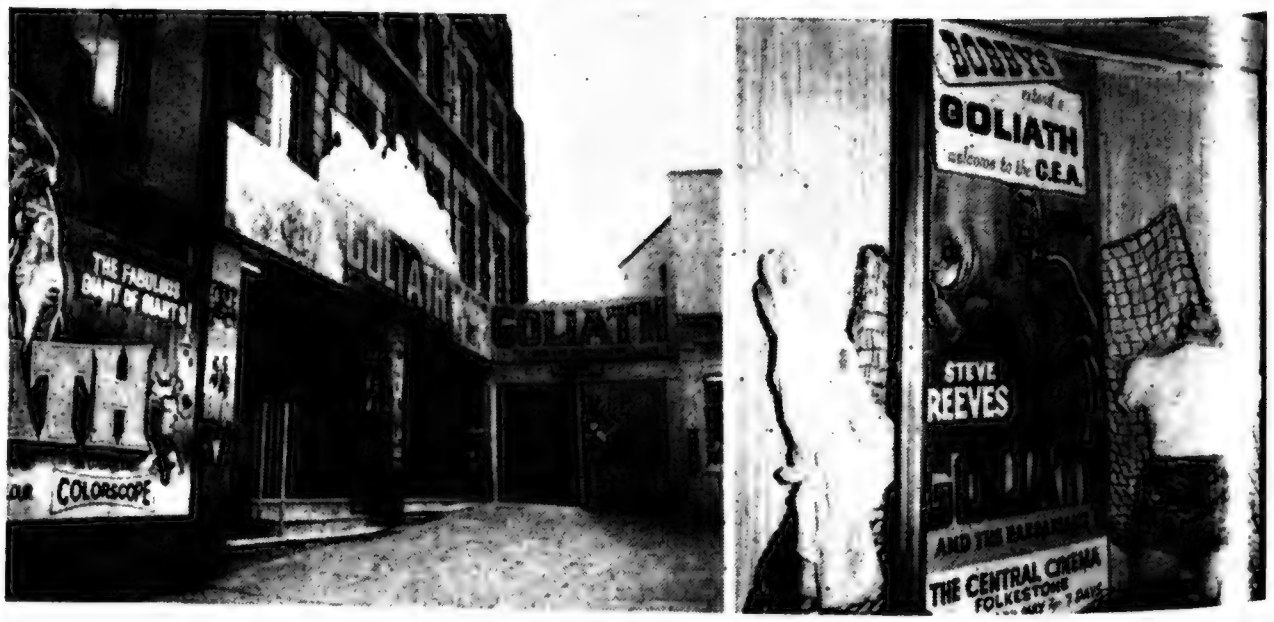
"Conspiracy of Hearts" gets benefit from being press shown first. **D. G. Abell,** [Od]eon, Brighton, can vouch for the results, a most blanket coverage in all papers with most carrying film illustrations. Press also carried the "Heroic Roles" contest and also the instructive strip on the "Did You Know" lines.

Town tour

The full personal appearance treatment was arranged by **R. W. G. Bennett** for the visit of Robert Beatty to the Gaumont, Nottingham, to support the launching of "The Shakedown." Visits to factories and a general town tour were arranged with press giving space to all aspects of the visit.

R. Bradshaw, Odeon, Leeds, had some well lettered and attractive window displays for "They Came to Cordura." They included punchy stills, which made them an eye-catcher in any window. Milk bottle collars, bookmarks and throwaways were distributed at various centres, and general press coverage on the film was above average.

"The Nun's Story" is a film that deserves special treatment, and **R. E. Leach,** Roxy, Blackheath, launched its showing with a Civic opening. The mayors and mayoresses from Bermondsey, Camberwell, Deptford, Lewisham and Woolwich were present, and representatives of most religious bodies and welfare organisations were represented. Other guests were nominated by readers of the local papers and they were asked to name those who were noted for their voluntary work and civic responsibilities. From the large number of names submitted, the two editors selected the winners.



The Anglo-"Kine." "Goliath" competition is arousing terrific enthusiasm throughout the country. During the CEA Conference the Essoldo, Folkestone, arranged some fine displays. Left: The front-of-house at the Essoldo. Right: A window display at Bobbys

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, R., A/M., Oak, Selly Oak: North West Frontier, That Kind of Woman, The Devil's Disciple (3). **Adams, H. W.,** Odeon, Godalming: Tommy the Toreador. **Archer, D. J.,** Empire, Coventry: Tamango. **Abell, D. G.,** Odeon, Brighton: On the Beach. **Anthony, E. H.,** Dominion, Harrow: Moment of Danger, The Ten Commandments, Two-Way Stretch (3). **Alexander, A. D.,** ABC, Dundee: A Summer Place, The Scarface Mob, Tommy the Toreador, Please Turn Over, The Stranglers of Bombay, The F.B.I. Story (6). **Allen, A. A.,** Regal, Sidcup: The King and I, Pillow Talk, The Stranglers of Bombay, Please Turn Over, A Summer Place (5). **Alexander, R.,** Odeon, Bilston: S.O.S. Pacific. **Adams, L. F.,** A/M., Odeon, Ipswich: The Horse Soldiers.

BOOT, A., Regal, Southport: The Bramble Bush, Press Publicity (2). **Broadhurst, A.,** Luxor, Eastbourne: The F.B.I. Story, Expresso Bongo, Tommy the Toreador, John Paul Jones, Public relations, The Rough and the Smooth (6). **Barker, A. E.,** Ritz, Muswell Hill: Public relations. **Bigny, E. C.,** ABC, Warrington: Children's club, Public relations, Tommy the Toreador (3). **Bolton, H. T.,** Palace, Eltham: Tommy the Toreador, The Treasure of San Teresa, Expresso Bongo, Don't Panic Chaps (4). **Bennett, R. W. G.,** Gaumont, Nottingham: Demetrius and the Gladiators. **Bennett, G. E.,** Gaumont, Burslem: Killers of Kilimanjaro, Blind Date, I Want to Live (3). **Bromley, E.,** Gaumont, Oldham: The Heat of the Summer. **Brooker, W. E.,** Odeon, Whalebone Lane: Desert Mice, Pillow Talk (2). **Beetles, B. W.,** Odeon, Cheetham Hill: The Five Pennies. **Brandon, G. W.,** Picture House, Birmingham: The Devil's Disciple, The Mummy (2). **Bowen, S. H.,** Odeon, Newport: The Five Pennies. **Barr, R. E.,** Astoria, Glasgow: North West Frontier. **Bullock, A. D.,** Palace, Erdington: Public relations, Press publicity, Children's club, North West Frontier, Doctor at Large, The Five Pennies (6). **Brissenden, F. E.,** Gaumont, Dover: Odds Against Tomorrow. **Brannan, J.,** Odeon, Burnage: The Five Pennies. **Bailey, J. M.,** A/M., Palace, Lancaster: The F.B.I. Story. **Bainbridge, J. S.,** Gaumont, West Hartlepool: Third Man on the Mountain. **Baker, G.,** Gaumont, Manchester: South Pacific.

CROOK, T. W. Casino, Fairfield: North West Frontier. **Chapman, T. F.,** New Empress, Nottingham: The King and I, The Big Circus (2). **Chappelow, J. M.,** Odeon, Colindale: Journey to the Centre of the Earth. **Cordier, P. J.,** Rex, Norbury: Tamango, Theatre publicity, A Summer Place, Children's club, The Scarface Mob, Two-Way Stretch (6). **Conway, C. D.,** Odeon, Hereford: The Navy Lark. **Cully, N.,** Coliseum, Whitley Bay: Behemoth the Sea Monster, Scared Stiff (2). **Colson, W. D.,** Gaumont, Leicester: The World the Flesh and the Devil. **Cross, J.,** A/M., Rex, Bedminster: Tamango, Expresso Bongo, The F.B.I. Story, Tommy the Toreador, Two-Way Stretch, The Stranglers of Bombay (6). **Carter, E. C.,** Gaumont, Dagenham: Beloved Infidel **Campbell, J. G.,** Regal, Coatbridge: The Rough and the Smooth. **Claxton, L. K.,** Odeon, Park Royal: On the Beach. **Cattell, A. G.,** Regal, Torquay: Moment of Danger, The Bramble Bush (2). **Crawley, V. A. H.,** Odeon, Sevenoaks: Desert Mice, But Not For Me (2). **Court, H. J.,** Gaumont, Portsmouth: Career, Anatomy Of A Murder. **Crawford, W.,** Gaumont, Hamilton: Say One For Me. **Charlesworth, R.,** Crown, Birmingham: That Kind of Woman, Public relations, Third Man on the Mountain (3). **Cook, R. L.,** Savoy, Swindon: Public relations. **Callander, D.,** Vandyck, Bristol: The F.B.I. Story, Behemoth the Sea Monster, Don't Panic Chaps, The Man Who Could Cheat Death, The King and I, Tommy the Toreador, Expresso Bongo (7). **Carey, D. P.,** A/M., Odeon, North End: But Not For Me. **Cook, N. W.,** Grange, Dagenham: Desert Mice, Children's club (2). **Crate, L. H.,** ABC, Dunstable: Please Turn Over, Follow A Star, The Stranglers of Bombay, The Rough and the Smooth, Expresso Bongo (5).

DOWNES, R., Gaumont, Birkenhead: The Heat of the Summer. **Dale, Miss, I.,** A/M., Ritz, Sunderland: The Rough and the Smooth, Expresso Bongo, Don't Panic Chaps, Please Turn Over, The Case of Dr. Laurent (5). **Demaeker, W. D.,** Mayfair, Battlefield: The Rough and the Smooth, The Treasure of San Teresa, The Mummy, Behemoth the Sea Monster, The Jolson Story (5). **Dickinson, J. F. C.,** Odeon, Rochdale: North West Frontier. **Day, W.,** A/M., Majestic, Gravesend: A Summer Place, Please Turn Over (2). **Davies, W.,** Empire, Glossop: Upstairs and Downstairs. **Davis, P.,** Odeon, Harlow: Children's club. **Deacon, V. H.,** Gaumont, Coventry: Killers of Kilimanjaro.

EVANS, A., Savoy, South Shields: Don't Panic Chaps, The F.B.I. Story (2). **Eccleston, N. L.,** Palace, Lancaster: Please Turn Over. **Elcock, G. P.,** Odeon, Deal: The Horse Soldiers. **Edwards, T.,** Victory, Liverpool: Cast a Long Shadow, The Rough and the Smooth, Children's club, Public relations (4).

FALSHAW, D., A/M., Carlton, Upton Park: A Summer Place, The Stranglers of Bombay, The F.B.I. Story, The Scarface Mob, Tommy the Toreador (5). **Fletcher, K. C.,** Odeon, Horsham: Third Man on the Mountain. **Franklin, P. G.,** Apollo, Manchester: Moment of Danger, The Scarface Mob, Public relations, Please Turn Over (4)

GREENWOOD, C., Odeon, Lancaster: On the Beach, They Came to Cordura (2). **Gower, J. E.,** A.M., Gaumont, Wolverhampton: Stage show. **Goodman, D. J.,** Gaumont, Wood Green: Our Man in Havana.

HUNTER, C., Odeon, Warrington: The Five Pennies. **Hall, H.,** Cavendish, Derby: Top Rank records, The Tommy Steele Story, Theatre publicity (3). **Herbert, E.,** Gaumont, Chadwell Heath: Anatomy Of A Murder. **Higgins, H. R.,** Gaumont, Burton: Sitting Bull, Third Man on the Mountain (2). **Hare, J. W.,** Regal, Gt. Yarmouth: Anatomy of a Murder. **Helley, R.,** Regal, Wakefield: Please Turn Over, The Stranglers of Bombay (2). **Harman, L. H.,** Gaumont, Weston-Super-Mare: The Best of Everything. **Hodgson, P. A.,** Odeon, Whitton: Anatomy of a Murder. **Haycock, B. E.,** Gaumont, Wimbledon: The Best of Everything. **Hackett, W. J.,** Odeon, Barking: Cinderella. **Holbrough, Miss, E. M.,** A/M, Palace, Erdington: Demetrius and the Gladiators, The Devil's Disciple, The Ten Commandments (3). **Heatle, D. M.,** Lyceum, Edinburgh: The Mummy.

INGLEDEW, A. G., Odeon, Finchley: Journey to the Centre of the Earth.

JEFFERIES, A. F., Gaumont, Clapham: The Shakedown. **Johnson, L. S.,** Oak, Selly Oak: Doctor at Large. **Johnson, E. H.,** Palace, Ashton-in-Makerfield: Tommy the Toreador. **Jackson, F. E.,** Gaumont, Liverpool: North West Frontier. **Jones, R.,** Gaumont, Chester: But Not For Me.

LONGLEY, N. C., Hippodrome, Putney: The Shakedown. **Laybourne, H.,** Odeon, Southsea: Anatomy of a Murder. **Larrosa, E.,** Gaumont, Bootle: The Horse Soldiers. **Lang, P. H.,** Odeon, Cosham: Anatomy of a Murder. **Lane, R. W.,** Odeon, Folkestone: Anatomy of a Murder. **Lee, J. E.,** A/M, Odeon, Kingston: The Shakedown. **Luton, S.,** Carlton, Upton Park: Please Turn Over, Expresso Bongo, Tamango, Personal appearance (4). **Laing, W. D.,** Odeon, Aylesbury: Follow a Star. **Lewis, B. W.,** A/M, Carlton, Boscombe: The Stranglers of Bombay, A Summer Place, Public relations (3). **Lockyer, G.,** Odeon, Stafford: Look At Life. **Laing, P.M.,** Rex, Motherwell: The House on Haunted Hill, Tommy the Toreador, Adam and Eve (3).

MORRIS, H., Gaiety, Birmingham: The Five Pennies, Expresso Bongo, Genevieve, The Big Circus, Yesterday's Enemy, Children's club (6). **McCoy, A.,** Commodore, Hammersmith: Please Turn Over, Tamango, The Scarface Mob, A Summer Place, Moment of Danger (5). **McIver, R. C.,** Odeon, Ashford: The Navy Lark. **Matthews, N.,** Ritz, Leyton: Public relations, Tamango, Two-Way Stretch, The Scarface Mob, A Summer Place (5). **Moar, S.,** Odeon, Crosby: That Kind of Woman. **Mepsted, L. E.,** Odeon, Wealdstone: Pillow Talk. **Martin, N. D.,** Odeon, Hawick: Northwest Frontier. **Martin, G. G. B.,** Odeon, Gillingham: The Five Pennies. **Martin, L. A.** Gaumont, Romford: Journey to the Centre of the Earth, The Jayhawkers, Desert Mice, The Story on Page One (4). **Marsh, W. W.,** Odeon, Greenwich: The Best of Everything. **Minnican, H. N.,** Gaumont, Sunderland: Third Man on the Mountain. **Matthews, H. O. P.,** Odeon, Falmouth: Third Man on the Mountain. **Mitchell, G. W.,** La Scala, Clydebank: John Paul Jones, I Want to Live, Yesterday's Enemy, The Mummy, Northwest Frontier (5). **Moffat, W. T.,** Gaumont, Southsea: Pillow Talk.

PARKER, R. W., Savoy, Exeter: The Scarface Mob. **Peters, N.,** Ambassador, Slough: Desert Mice. **Phillips, W. L.,** Essoldo, Liverpool: Frankenstein's Daughter. **Pinder, L. E.,** Odeon, Forest Gate: Happy Anniversary. **Pitman, S. T.,** Gaumont, Frome: S.O.S. Pacific. **Perkins, S. E.,** Regal, Farnham: Please Turn Over. **Philcox, J. S. G.,** Gaumont, Bradford: The Mouse That Roared, Wuthering Heights, The Man Who Could Cheat Death (3). **Pretty, B.,** Gaumont, Wakefield: The Best of Everything.

"Kine."—MGM £600 Contest

POLICE HELP WITH ROAD SAFETY TIE-IN FOR 'LIBEL'

A FIRST-CLASS safety first tie-up was arranged by the manageress of the Odeon, Coatbridge, **Miss L. Watt,** for the programme "Libel" and "Mission Into Danger."

Using the titles for tie-in copy, a special Road Safety Week was organised in conjunction with Coatbridge Burgh Police and Rotary Club.

A fine exhibition was staged in a local YMCA hall which was transformed into a cinema for the purpose.

Among the many fine exhibits were film projectors, street crossings, traffic novelties, dummies, an interesting town layout encased in glass and inhabited by white mice, trained in road safety. Needless to say, this mouse town was very popular.

Throughout the exhibition and prominently sited were film and theatre credits.

Plenty of editorial appeared in the *Coatbridge Advertiser*.

E. D. Barton, Odeon, Bath, arranged for one of his doormen to be dressed as a barrister for "Libel" when it played his theatre.

He walked around town handing out throwaways and carrying credit arts.

A visit to the Roman Baths produced fine word-of-mouth publicity, and a "summons" styled throwaway was used extensively throughout playdate. The theatre contained advance displays.

For the screening of "Never So Few" at the Odeon, Wimbledon, **F. C. Murray** contacted the Indian residents of his area and invited several pretty girls dressed in saris to attend the theatre each day.

A good pictorial display of Middle East attractions was placed in the entrance foyer, and this in turn was dressed by the Indian girls.

Personal letters of endorsement were sent to leading personalities in the town. Several window tie-ups were secured linked with miscellaneous merchandise.

"Top Secret" novelty throwaways were distributed on a door-to-door basis by members of the staff of the Odeon, Wrexham, in the campaign submitted by **C. W. Roberts** for "North-by-Northwest."

The compass angle was used extensively for window displays and for giveaways.

APRIL AWARDS

FIRST PRIZE (engraved Silver Lion and £10 plus £5 from ABC).—E. F. Bailey, Ritz, Stockport: "The Wreck Of The Mary Deare."

SECOND PRIZE (engraved Bronze Lion).—H. Walsh, Empire, Ashton-under-Lyne: "The Wreck Of The Mary Deare."

HIGHLY COMMENDED (certificates).—R. Farmer, Gaumont, St. Albans: "Please Don't Eat The Daisies"; H. S. Campbell, Ritz, Southend, "Please Don't Eat The Daisies": A. A. Allen, Regal, Sidcup: "The Wreck of the Mary Deare": J. L. Smith, Ritz, Edinburgh: "The Wreck of the Mary Deare": K. McGregor, Savoy, Wakefield: "tom thumb": C. W. Roberts, Odeon, Wrexham, "Libel."

RENTERS' NEWS

continued from page 16

Eros' 'Oscar' breaks house record

EROS' "The Trials of Oscar Wilde" opened in London's West End at the Cameo-Poly. Oxford Circus, last Sunday — and broke the house record.

Charles Brown of the Cameo Circuit stated: "This is remarkable in as much as the film, although on the third leg of London release, can achieve this result in the middle of June. We expect the film to run at this theatre for a long time."

Reports are pouring into the office of Leslie Greenspan, Eros' general sales manager, from all parts of the country, telling of the box-office successes of this British picture. The Queens, Bayswater, broke its theatre record, and, as a result, the film was retained for a further week and the second week's "take" was even bigger than the first.

Excellent figures have also been chalked up at the Westover, Bournemouth; Savoy, Brighton; Playhouse, Hampstead (retained for a second week); Regal, Torquay; Ritz, Hastings, and Luxor, Eastbourne.

"The Trials of Oscar Wilde" now on general release on the ABC Circuit, stars Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick, Lionel Jeffries and John Fraser.

It is in Technicolor and Technirama.

'Mutiny on Bounty' starts in autumn

MGM's "Mutiny On The Bounty" is scheduled to go before the cameras in early autumn. It will be filmed in the South Seas and Tahiti, with Marlon Brando and others in the company sailing aboard a three-masted replica of the original Bounty, now under construction in Nova Scotia.

The picture is based on the famous trilogy "Men Against The Sea," "Mutiny On The Bounty" and "Pitcairn Island" by James Norman Hall and Charles Nordhoff. It will mark Brando's first film for MGM since "Teahouse Of The August Moon."

Three MGM pictures booked to Rialto

THREE new MGM releases are to play their West End premiere engagements at the Rialto, Coventry Street. The first two—"Rich, Young and Deadly" and "Girls Town"—will play as a double-bill, opening at the Rialto today (Thursday). This programme will be followed, on Friday, July 1, by "The Gazebo."

"Rich, Young and Deadly" stars Mickey Rooney, Terry Moore, Dan Duryea and Yvette Mimieux, with Conway Twitty; "Girls Town" stars Mamie Van Doren, Mel Torme, Ray Anthony, Maggie Hayes and introduces to the screen Paul Anka, singing three of his own compositions. Both films are Albert Zugsmith productions and were directed by Charles Haas.

"The Gazebo," starring Glenn Ford, Debbie Reynolds and Carl Reiner, is a comedy involving murder, blackmail and kidnapping. It is an Avon production, directed by George Marshall and produced by Lawrence Weingarten.

'ON THE BEACH' WINS GIBRALTAR AWARD

UNITED ARTISTS' "On The Beach" won the Gibraltar Arts Week Silver Rock award for the best feature film.

Governor Sir Charles Keightley made the presentation to Raphael Massias, director of Gibraltar Theatricals.

Walt Disney's featurette, "Grand Canyon" won the Silver Key award for the best documentary film.

"Grand Canyon," a pictorial interpretation of Ferde Grofe's famous musical suite, is photographed in Technicolor and CinemaScope.

'Tarzan' adventure for trade show

PARAMOUNT will trade show the Sy Weintraub production, "Tarzan The Magnificent," at the Plaza, London, on Tuesday, June 21, at 10.30 a.m.

The latest adventures of the Edgar Rice Burroughs character again stars Gordon Scott in the title role.

Directed by Robert Day in Technicolor, "Tarzan The Magnificent" was largely filmed in East Africa. It also stars Jock Mahoney, Betta St. John, John Carradine, Alexandra Stewart, Lionel Jeffries, Earl Cameron, Charles Tingwell and Al Mulock. Interiors were shot at Shepperton Studios.

Anglo films booked indefinitely

"THE Last Train," one of Anglo Amalgamated's Scotland Yard action thriller series, goes into the Ritz, Leicester Square, for an indefinite run commencing today, June 16.

"The Last Train" was produced by Jack Greenwood, directed by Geoffrey Muller from the screenplay by James Eastwood, and features Edgar Lustgarten. The film stars Russell Napier, Lisa Daniely and John Stone.

An Interfilm production "Hazard" commences an indefinite run at the Odeon, Marble Arch, today.

It is to be distributed by Anglo Amalgamated, and was produced in association with the Film Producers' Guild. It is a 36-minute featurette.

It is claimed that the film contains some of the most spine-chilling climbing sequences ever seen on the screen. It tells an adventure story of mountain climbing. In Technicolor and written and directed by Tom Stobart, the film was produced and co-directed by Geoffrey Sumner.

Renown's 'Dentist' release date

RENOWN'S "Dentist in the Chair," which was to have its London release on the ABC circuit on August 15, has now been definitely set for release on that circuit on August 29.

The film, a Bertram Ostrer production, stars Bob Monkhouse, Kenneth Connor, Eric Barker and Peggy Cummins.

It goes out with another Renown film, "Four Fast Guns." Both films have a U certificate.

"Four Fast Guns," in Spectascope, is an outdoor action drama. The cast is headed by James Craig, Martha Vickers and Edgar Buchanan. The film was directed by [illegible]'s producer William J. Hole, Jnr. Story was written by Hollywood scenarists James Edmiston and William Gaultois. Renown is to trade show the film at an early date.

The programme is booked for pre-release runs during July and August at chief coastal resorts.

'Never Let Go' does excellent business

RFD'S Richard Todd/Peter Sellers drama, "Never Let Go," has done excellent business at the Odeon, Leicester Square, since its premiere there on June 2.

The film is a Julian Wintle/Leslie Parkyn production from Beaconsfield and also stars Elizabeth Sellars with Adam Faith and Carol White. Peter de Sarigny produced, John Guillermin directed.

"Never Let Go" will start its London release from June 20 on the Rank circuit.

Broadway star in Disney comedy

BROADWAY star Elliot Reid has been signed by Walt Disney for a major screen role, as comedy lead opposite Fred MacMurray and Keenan Wynn in "The Absent Minded Professor," which is now in production with Robert Stevenson directing.

TRADE SHOWS

LONDON

June 20:
Mining Review (U). Data. Celluloid. 10.30 a.m.

June 21:
Tarzan the Magnificent (U); Doing What's Fright (short); Spooking of Ghosts (short). Paramount. Plaza. 10.30 a.m.
Pathe Pictorial: Nos. 287, 288, 289: Cat's Paw; Here Today Gone Tomales: Wild and Woolly Hare. Warner-Pathe. Corner Theatre, Soho Square. 11 a.m.

June 22:
Because They're Young. Columbia. Own Theatre. 10.30 a.m.
Four shorts (Tale of a Wolf; Swinging Down the Lanes; Life With Loopy; Wonders of Ontario). Columbia. Own Theatre. 2.30 p.m.
Identity Unknown (U); Chew Chew Baby (short); You Said a Mouseful (short). Paramount. Own Theatre. 2.30 p.m.
The Savage Innocents. Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

June 23:
The Young Jacobites (8 episodes). CFF. Preview Theatre. 2.30 p.m.

MANCHESTER

June 22:
The Nudist Story. Eros. Regal. 10.45 a.m.

LATE EXTRAS (LONDON)

June 17:
In the Nick (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.
Rich, Young and Deadly (A). MGM. Own Theatre. 10.30 a.m. and 2.30 p.m.
Wild River. 20th Century-Fox. Rialto. 10.30 a.m.

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KINE. Booking Guide

TRADE SHOW OFFERS—MAY, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine" Review	Release Date
BATTLE INFERNO	F. 25414	British Lion	76	A	6,851	Joachim Hansen, Horst Frank, Sonja Ziemann	Semi-documentary World War II melodrama. Good "double bill" for the majority of halls (C)	May 26	—
BEATNIKS, THE	F. 25415	British Lion	68	A	6,162	Tony Travis, Joyce Terry, Peter Breck	Romantic melodrama. Reliable "second" (C)	May 26	
†BIG FISHERMAN, THE	——	Disney	166	U	14,940	Howard Keel, Susan Kohner, John Saxon	Spectacle based on Lloyd C. Douglas's best-seller. Outstanding Biblical offering (CC)	May 5	
BIG NIGHT, THE	——	Paramount	74	A	6,600	Randy Sparks, Venetia Stevenson, Jesse White	Teenage melodrama. Good "second" (C)	May 26	June 6
BORN RECKLESS	F. 25412	Warner-Pathe	79	A	7,143	Mamie Van Doren, Jeff Richards, Arthur Hunnicutt	"Horse opera." Moderate "second" (C)	May 19	May 30
*CHALLENGE, THE	Br./E. 25406	Rank	93	A	8,393	Jayne Mansfield, Anthony Quale, Carl Mohner	"Rough house" melodrama. Reliable British star "thick ear" (C)	May 12	May 23
COME BACK, AFRICA	F. 25196	Contemporary	90	A	8,100	Zachariah, Vinah Arnold	Documentary melodrama. Exploitable "art house" proposition (C)	May 5	
*DAY THEY ROBBED THE BANK OF ENGLAND, THE	——	MGM	85	U	7,646	Aldo Ray, Elizabeth Sellars, Peter O'Toole	Crime melodrama. Excellent British booking (C)	May 5	May 30
*DENTIST IN THE CHAIR	——	Renown	86	U	7,878	Bob Monkhouse, Peggy Cummins, Kenneth Connor	Clinical comedy. Excellent British light booking (C)	May 19	
DIARY OF A HIGH SCHOOL BRIDE	F. 25413	Anglo Amalgamated	71	A	6,411	Anita Sands, Ronald Foster, Chris Robinson	Collegiate melodrama. Reliable "second" (C)	May 26	
†FLAMENCO	F. 25397	Gala	85	U	7,751	Joselito Jiminez, Mari Carmen Alonso, Monolo Zarzo	Musical comedy drama. Acceptable "double bill" (CC)	May 12	
GUN FEVER	F. 25389	United Artists	81	A	7,362	Mark Stevens, John Lupton, Jana Davi	Alfresco "thick ear" Fair to middling "second" (C)	May 19	May 30
*HONOURABLE MURDER, AN	Br./E. 25360	Warner-Pathe	69	U	6,209	Lisa Daniely, Norman Wooland, Philip Saville	Big-business melodrama. Good British programmer (C)	May 5	May 9
†HOUSE OF INTRIGUE, THE	F. 25367	Archway	94	A	8,440	Dawn Addams, Curt Jurgens, Folco Lulli	World War II melodrama. So-so "double bill" (C)	May 19	May 23
HYPNOTIC EYE, THE	F. 25417	Warner-Pathe	74	X	6,664	Jacques Bergerac, Allison Hayes	"Mutilation" melodrama. Very good "gimmick" offering (NC)	May 12	
JUSTICE AND CARYL CHESSMAN	F. 25383	Orb	46	X	3,972	Commentary by Quentin Reynolds	Documentary. "Headline" featurette (NC)	May 12	
**†KIDNAPPED	Br./E.25399	Disney	95	U	8,550	Peter Finch, James MacArthur, Bernard Lee	Eighteenth-century adventure melodrama. Excellent British title and star booking (CC)	May 19	Aug. 15
KILLER'S CAGE	F.25392	British Lion	70	A	6,321	Terry Becker, Elisa Loti, Ed Nelson	Romantic crime melodrama. So-so "second" (C)	May 12	
LAST BLITZKRIEG, THE	F. 25351	Columbia	85	A	7,602	Van Johnson, Kerwin Mathews, Dick York	World War II melodrama. So-so "second" (C)	May 5	
LOST LIVES	——	Archway	85	A	7,754	Jacques Sernas, John Kitzmiller, Sandro Milo	Crime and sex melodrama. Reliable tough joint "double bill" (C)	May 26	
MEN WITHOUT MORALS	F. 25354	Miracle	86	X	7,829	Juliette Mayniel, Sami Frey	Low-life melodrama. Reliable Continental thick-ear (NC)	May 5	
MURDER BY CONTRACT	F. 25352	Columbia	80	X	7,217	Vince Edwards, Phillip Pine	Crime melodrama. Safe adult "second" (NC)	May 5	
*†NUDIST STORY, THE	——	Eros	90	A	8,163	Shelley Martin, Natalie Lynn	Comedy drama. Capital British gimmick offering (C)	May 26	
*OSCAR WILDE	——	20th Century-Fox	96	X	8,840	Robert Morley, Phyllis Calvert, Ralph Richardson	Court room melodrama. Outstanding British booking particularly for good- and high-class audiences (NC)	May 26	June 13
†PARIS, PALACE HOTEL	F. 23522	Rank	99	A	8,894	Charles Boyer, Francoise Arnoul, Roberto Risso	Romantic comedy. Acceptable, though overlong, "double bill" (C)	May 26	—
*PROFESSIONALS, THE	Br./E. 25364	Anglo Amalgamated	61	U	5,511	William Lucas, Andrew Faulds	Pocket crime melodrama. Very good British "second" (C)	May 12	June 6
RIFIFI AND THE WOMEN	F. 25378	Regal	97	X	8,731	Nadja Tiller, Robert Hossein	Romantic crime melodrama. Good title "double bill" (NC)	May 19	July 4
†SERGEANT RUTLEDGE	F. 25361	Warner-Pathe	111	A	9,968	Jeffrey Hunter, Constance Towers	Court room melodrama. Safe adult "second" (NC)	May 5	June 13
†SIGN OF THE GLADIATOR	F. 25411	Anglo Amalgamated	84	U	7,672	Anita Ekberg, George Marshall	Large-scale Italian spectacle. Very good mass hokum (C)	May 26	—
*SONS AND LOVERS	Br./E. 25363	20th Century-Fox	98	A	8,980	Trevor Howard, Wendy Hiller, Dean Stockwell	Turn-of-the-century romantic melodrama. Outstanding British box-office proposition and great woman's film (C)	May 12	
*SUDDENLY, LAST SUMMER	——	Columbia	114	X	10,267	Elizabeth Taylor, Montgomery Clift, Katharine Hepburn	Pathological melodrama. Doubtful general booking	May 12	—
TALL STORY	F. 25418	Warner-Pathe	74	U	6,791	Jane Fonda, Anthony Perkins	Comedy-drama. Very good "double bill" (C)	May 19	June 13
*TERRIBLE BEAUTY, A	Br./E. 25400	United Artists	89	U	8,061	Robert Mitchum, Anne Heywood	Romantic melodrama. Very good British booking (C)	May 5	May 30
*†TRIALS OF OSCAR WILDE, THE	Br./E. 25405	Eros	130	X	11,700	Peter Finch, Yvonne Mitchell, John Fraser	Biographical-trial melodrama. Excellent British adult booking and big potential box-office turn-up (NC)	May 26	May 30
VALLEY OF THE RED WOODS	F. 25353	20th Century-Fox	70	U	6,300	John Hudson, Lynn Bernay	Crime melodrama. Reliable "second" (C)	May 5	May 16
ZORRO THE AVENGER	F. 25387	Disney	92	U	8,272	Guy Williams, Charles Korvin, Henry Calvin	Period adventure melodrama. Reliable title support for the industrial masses and youngsters (CC)	May 12	—

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. *British Quota Picture †In Colour

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